

SCHOOL ARTS

NOVEMBER 1961

SEVENTY-FIVE CENTS



"SINGING IN THE RAIN" BY A SECOND GRADE PUPIL, MILL CREEK SCHOOL, JEFFERSON COUNTY, KENTUCKY. COURTESY MARJORIE STRAUB, SUPERVISOR OF ART, JEFFERSON COUNTY



This Artista #08 Box is one of 8 different boxes.



Best for teaching!

- Artista® pans are always full; paint goes further.
- Paint does not crack, shrink or drop out.
- Grooved tray for aluminum pans means easy change; no rust.
- Hinged metal cover forms five mixing areas.
- A product of advanced research.

THE CRAYOLA® MAKERS



Best for learning!

- The only completely coordinated water colors.
- Dries to beautiful matte finish.
- Fast color pick-up; spreads smoothly.
- Intermixing gets clean third color every time.
- Each color name spelled out, not just numbered.

380 Madison Avenue, New York 17, N. Y.

NAEA SUPPORTING MEMBER

1.19

D. KENNETH WINEBRENNER, Editor
 Professor of Art, State University College of Education at Buffalo

WILLARD E. MCCrackEN, JR., MINERVA MARKEY, Assistant Editors
 ARLENE HARPER, DUWAYNE WILSON, Editorial Assistants
 RITA A. FRITSCH, Editorial Secretary

Advisory Editors

MANUEL BARKAN, Head, Art Education
 The Ohio State University, Columbus, Ohio

ALICE BAUMGARNER, Director of Art Education
 State of New Hampshire, Concord, New Hampshire

RALPH G. BEELKE, Executive Secretary
 National Art Education Association, Washington, D. C.

FELICIA BEVERLEY, Supervisor of Art Education
 New Castle County, Wilmington, Delaware

MAYO BRYCE, Specialist, Fine Arts Education
 U. S. Office of Education, Washington, D. C.

DOROTHY CALDER, Art Teacher
 Tully Central School, Tully, New York

HOWARD CONANT, Chairman, Department of Art Education
 New York University, New York

SISTER MARY CORITA, I.H.M., Artist, Art Educator
 Immaculate Heart College, Los Angeles, California

VICTOR D'AMICO, Director, Department of Education
 Museum of Modern Art, New York City

ITALO L. de FRANCESCO, President
 State Teachers College, Kutztown, Pennsylvania

HOWARD DIERLAM, Supervisor of Art
 City of Toronto, Ontario, Canada

EDMUND B. FELDMAN, Director, Division of Art Education
 State University College of Education, New Paltz, New York

C. D. GAITSKELL, Director of Art
 Province of Ontario, Toronto, Canada

ROBERT D. GOLDMAN, Assistant Director of Art Education
 Public Schools, Philadelphia, Pennsylvania

d'ARCY HAYMAN, Arts Specialist, Unesco
 Place de Fontenay, Paris — 7^e, France

ROBERT IGLEHART, Head, College of Architecture and Design
 University of Michigan, Ann Arbor, Michigan

PAULINE JOHNSON, Professor of Art
 University of Washington, Seattle, Washington

ELIZABETH MACK, Director of Art
 City of Charlotte, North Carolina

MARY ADELINE McKIBBIN, Director of Art
 City of Pittsburgh, Pennsylvania

EUGENIA C. NOWLIN, Chief, Crafts Section, Special Services
 Adjutant General's Office, Dept. of the Army, Washington, D. C.

ARNE W. RANDALL, Chairman, Art Department
 Alameda State College, Hayward, California

PAULI TOLMAN, Supervisor of Art
 City of Los Angeles, California

EMORY ROSE WOOD, Supervisor of Art
 Fulton County, Atlanta, Georgia

EDWIN ZIEGFELD, Head, Fine and Industrial Arts
 Teachers College, Columbia University, New York City

Business Department

PAUL GOWARD, Business Manager
 WILLIAM B. JENNISON, Advertising Manager
 Printers Building, Worcester 8, Massachusetts. Phone 754-7201

Advertising Representatives

Midwestern: Dwight Early and Sons, 221 N. LaSalle Street,
 Chicago 1, Illinois. Phone Central 6-2184

Western: Richard B. Kilner, 465 California Street,
 San Francisco 4, California. Phone YUkon 2-9030

SUPPORTING MEMBER, NATIONAL ART EDUCATION ASSOCIATION

Copyright 1961 by Davis Publications, Inc. All rights reserved. The title *School Arts* is registered in U.S. Patent Office. Published monthly ten times a year, September through June. Publishing, business, advertising and subscription offices: Printers Building, Worcester 8, Massachusetts. Editorial office: 400 Woodland Drive, Buffalo 23, New York. Second-class postage paid at Worcester, Massachusetts. Subscription rates: United States, \$6.00 a year. In Canada, \$6.00 through Wm. Dawson Subscription Service Limited, 587 Mount Pleasant Road, Toronto 12, Ontario, Canada. In Great Britain, £2.12.0d through Wm. Dawson & Sons, Ltd., Cannon House, Macklin Street, London W.C. 2, England. For all other countries, \$7.00. Copies of back issues when available, \$1.00 each—payment with order. *School Arts* will not knowingly insert advertisements from other than reliable firms, nor will it willingly publish either articles or advertisements which advocate procedures contrary to generally accepted principles of art education. Manuscripts and illustrations dealing with creative art activities are welcome at all times and should be addressed to the Editorial Office. Whenever possible, sharp glossy photographs of original art work should be sent instead of the actual objects, except where the work is small and two-dimensional. Manuscripts should be typed double-spaced and range from 250 to 1000 words. Although every precaution is taken to safeguard material submitted, the publishers cannot be responsible for loss or injury. Remuneration is based on the educational value of the material. Please write to the Editorial Office in Buffalo for a folder containing helpful information on writing articles for *School Arts*.

SCHOOL ARTS

the art education magazine

VOLUME 61, NUMBER 3 / NOVEMBER 1961

Cover, "Singing in the Rain," by a second grade pupil of the Mill Creek School, Jefferson County, Kentucky; from Marjorie Straub.

The Wide World of Art Activity

SPECIAL ARTICLES

- 3 Sculpture in Rebuilt Rotterdam, by Aylsworth Kleihauer
- 6 Stained Glass Window Effects, by James W. Cooper
- 7 Invitation to Adventure, by Charles F. Beck
- 9 A Visual Way, by James H. Brutger
- 12 Rewards of Neatness, by C. D. Gaitskell
- 13 Education through Creative Inquiry, by Sam Black and Penny Gouldstone
- 15 Making Friends with Great Works of Art, by Helen Patton
- 17 Scrap Stained Glass Mosaics, by Leendert Kamelgarn
- 20 Christmas Sculptures, courtesy Lillian P. Johnston
- 21 Sculpture from Plumbers' Asbestos Cement, by Reverend Anthony Lauck, C. S. C.
- 23 We Decked Our Walls, by Geary Reynolds
- 24 Scraps Come in Handy, by Edith Brockway
- 25 Stained Glass Effects, by Pauline E. Scanton
- 25 Save Those Plastic Bags, by Margaret Saxer
- 26 Fun, and Profitable Too, by Erma Tebben
- 27 Vivid Results with Foil, by Ruth Andress Stone
- 27 A Mural is a Must, by Catherine M. Reilly
- 28 Just What is Creativity?, by Frank Green
- 28 Scissors Disappearing?, by Marilyn Fein
- 29 A Colorful Mosaic Mural, by Margaret Truman
- 29 Quickie Mosaics for Gifts, by I. J. Diamond
- 30 Here's a Quick Mural, by Marjorie Weed
- 30 Use Nature's Wealth, by Woodward Radcliffe
- 31 Problems in Mosaics, by Erna Sonne
- 31 Try Eggshell Mosaics, by Myrtle C. Martin
- 32 Steady Diet of Art without Indigestion, by Joan Aaron

REGULAR FEATURES

- 2 Using This Issue
- 2 News Digest
- 33 Children's Gallery, by Charlotte B. Johnson
- 34 Items of Interest
- 38 Understanding Art, by Howard F. Collins
- 45 Organization News, National Art Education Association
- 46 Letters to the Editor
- 47 Beginning Teacher, by Willard E. McCracken, Jr.
- 48 Art Films, by H. Gene Steffen
- 49 New Teaching Aids, by Harry Wood
- 50 Advertisers' Index
- 51 Questions You Ask, by Alice A. D. Baumgarner
- 52 Editorial, Colorful Court Case

Send all editorial mail to 400 Woodland Drive, Buffalo 23, New York
 Send all business mail to Printers Building, Worcester 8, Massachusetts

Articles indexed in Readers Guide to Periodical Literature and Education Index.
 Microfilm copies are available from University Microfilms, Ann Arbor, Michigan.
 Member, Educational Press Association of America, Audit Bureau of Circulations.

using this issue

The wide world of art activity is stressed in this issue, both as to media and to age level. Articles range from sculpture to crafts, painting, mosaics, photography, with several articles on art appreciation. There is a wide selection of subject matter in this month's art education cafeteria, with special food for various levels. We even have a special children's menu for direct reading by young pupils, in the third article by Charlotte Johnson in the new series called "Children's Gallery." In presenting some seasonal material we have tried to keep to subjects which permit the child to create his own ideas and designs. The classroom teacher who has not been exposed to many art processes will find help in the short articles. And the popular regular features present thought-provoking ideas.

NEWS DIGEST

Felicia Beverley in New Position World traveling advisory editor Felicia Beverley, who has had two recent teaching assignments in Pakistan and Borneo, is now an associate professor in the State University College at New Paltz. Note the new name of the college. All former colleges of education in New York state have had their names changed to reflect their expanding functions as multiple-purpose colleges. Mrs. Beverley writes: "I want you to know, I find no difference, whether I'm in Delaware, Pakistan, Borneo, or New York, and that's in the enthusiasm for School Arts." Congratulations, both to her and New Paltz!

Western Arts Meets April 15-19 Dr. June McFee, author of the new popular book, "Preparation for Art," will be one of the featured speakers when the Western Arts Association holds its biennial conference in Cincinnati, April 15-19.

New Jersey Meeting, November 9-11 Dr. Ralph Beelke, who clocked up ten thousand miles of travel last year in his responsibilities as executive secretary of the National Art Education Association, will be featured speaker at the annual convention of the New Jersey Art Education Association, to be held at Atlantic City on November 9-11. There will be demonstrations and workshops in enameling, ceramics, mosaics, weaving, and creative stitchery. Dr. Beelke will discuss Soviet education as he observed it.

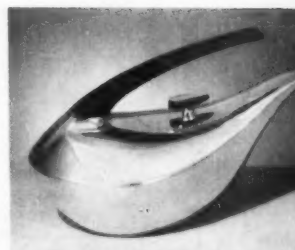
In New Television Series Dr. Burton Wasserman of Glassboro State College inaugurated a new television series on Station WFIL-TV of Philadelphia on September 25. Entitled "At Home with Art," the sixteen telecasts will be seen on Monday mornings at 11:35. Those in the receiving range of this station may receive a free copy of program guide by writing to University of the Air at the station.

Silver Design Winners Sponsored by the Sterling Silversmiths of America, the annual competition for creative designs for today's home found two Pratt design students as top winners. Robert Helms won first prize for his candle holder, below. John Schumm won second prize for his fine vase.

The handsome teapot with a handle of ebony, above, won third prize for its creator, Michael Ribar, a student at the Cleveland Institute of Art. The competition is limited to students in professional design courses. The seven prizes in this year's program went to students of Pratt Institute and the Cleveland Institute of Art.

Moore Adds Applied Design The Moore Institute of Art, Philadelphia, began its one hundred seventeenth year of operation with a new department, that of Applied Design. This makes nine major department divisions. The new department will offer major programs in art metals, ceramics, graphics, and photography. Students will have the basic first year program, which will be followed by introductory work in these areas in the second year. Students will select one of the areas for specialization in the junior and senior years. Dr. Harold Rice, past president of Eastern Arts, is energetic president of the Institute.

Art Exhibits Available Exhibitions of children's art work circulated by Smithsonian Institution are listed in a folder available upon request.



Aylsworth Kleihauer

A city ravaged by bombs, held in bondage through occupation does not necessarily lose its sense of self. Here is a dramatic story of people using art as part of a building process toward a new future.

SCULPTURE IN REBUILT ROTTERDAM

On May 14, 1940, the searing crash of Luftwaffe bombs left Rotterdam with its heart torn out. Appropriately Ossip Zadkine's commemorative statue, *May 1940*, is a gutted, writhing figure which captures the chilling immediacy of the city's most horrible moment. Appropriately, too, considering the attitude of the Dutch, it is almost the only "war" sculpture in rebuilt Rotterdam. Mr. P. Dykman, Town Planning Information Officer, puts it this way. "We were fortunate. We had a chance to start over." Such appraisal of tragedy would sound flippant if Mr. Dykman were not so much in earnest and the results of this second chance not so dramatically evident. From a wasteland that once held 2,393 shops and 25,000 dwellings, the people of Rotterdam

have erected one of North Europe's finest shopping centers, the major portion of a new business district, and 9,000 new dwellings, mostly apartments.

Much of this new construction includes sculpture, relief or in the round. *Monument to the Memory of the Fallen*, by Mari Andriessen, in the busy promenade of the *Stadhuisplein*, is the only other reminder of the 1940 tragedy. Surrounded by banks and business houses, it is a poignant symbol of the Dutch depth of emotion, a quality easily overlooked under their vigorous, driving energy. Reconstruction was neither immediate nor easy. A few short days after the terrible destruction a whole devastated area was expropriated by the Municipality of Rotterdam. Of 7,000

Below, the Lijnbaan, Rotterdam, a shopping center where the shopper may also enjoy sculpture on pedestrian promenades.





Left, the powerful "Monument to the Memory of the Fallen," by Mari Andriessen, is a poignant symbol of Dutch feelings.

owners only one objected. Mr. Dykman explains this unanimity by pointing out that Holland has been habitually subject to disaster by flooding. Therefore, these self-reliant people have learned to work together rapidly and efficiently for the good of all.

But in 1942 the Germans moved in. All building materials were commandeered for Hitler's war effort. Construction of the new city stopped. "This, again, was fortunate," Dykman says. "It gave us time for second thoughts." The first plan had been to rebuild much like the old Rotterdam. Now this effort to resurrect the past was rejected. An entirely new concept of a city was created. Instead of the closed in, crowded living of old Europe, the new plan envisioned a city of space, open areas, traffic controlled, with streets that not only provided access but also delighted the eye. The most exciting section for the traveler is the

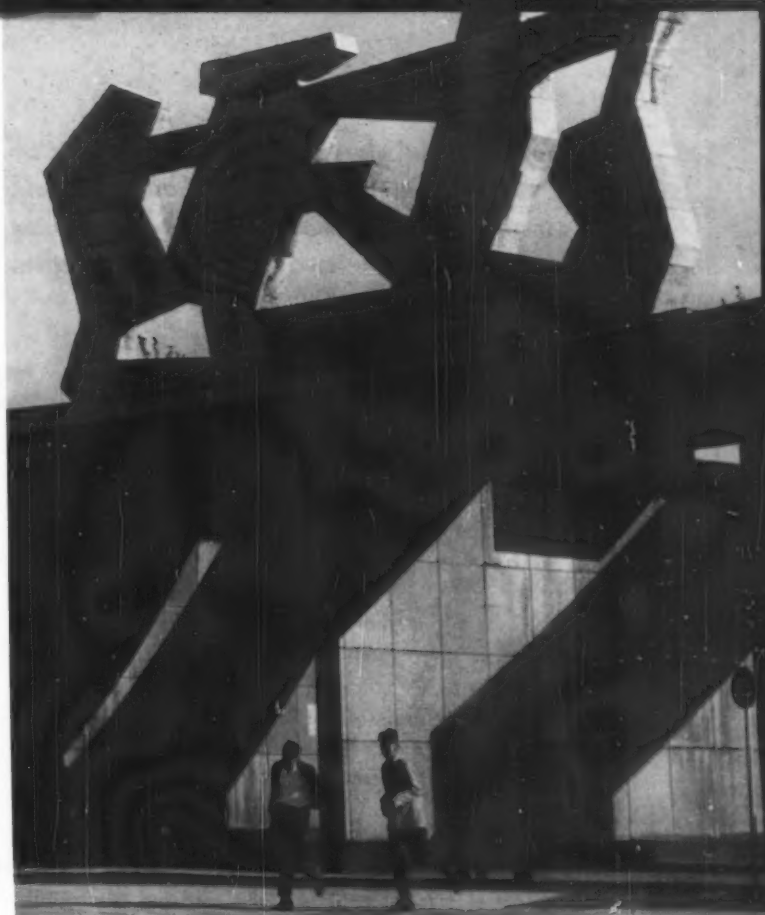
Below, left, "The Good Little Man," wry comment on modern Dutch businessmen. Right, "Drummer Boy," Rotterdam favorite.



Lijnbaan (Line-bahn). Here, merchants banded together, hired one architectural firm, and developed an integrated, widely variegated center which includes seventy-five quality shops and restaurants with promenades for pedestrians only.

On July 10, 1952, the first of 1,073 concrete pilings was driven into the watersoaked soil of central Rotterdam. The site was originally an ancient rope maker's yard. Only the best linen ropes had been made there and since they had long set a standard of quality the word linen, or *lijn*, was incorporated into the new shopping center name. This standard of quality has been maintained in every one of the seventy-five shops. Besides stores for Dutch cigars, Italian leather, Persian rugs, and British footwear, plus tempting Holland bakeries and restaurants, there are two excellent, contemporary furniture and accessory stores, and a shop

Below, "May 1940," symbol of city's most horrible moment.



Above, this forceful design by Baas dominates entrance to the new Rotterdam transportation terminal, Stations Plein.

specializing in modern printed fabrics. These three seriously rival Copenhagen's vaunted Permanente. Nevertheless, the Lijnbaan is not all business. Sculpture is also part of its promenades. As accents to well kept flower beds and carefully placed trees, statues such as *The Drummer Boy* lend a lightness to the serious side of merchandising.

At the new Centraal Station, transportation terminal, the more monumental abstracts by J. Baas, over each side entrance dominate the *Stations Plein*. They set an unmistakably contemporary tone for all arriving rail-born visitors. Nearly any view of the new city includes some recent art work. It would be, however, hard to find a piece that epitomizes more perfectly the very people who planned and worked for this new spirit of Rotterdam, than the marvelously subtle statue, *Het Goede Heertje* (The Good Little Man). In one humorously accurate figure the whole personality of the modern Dutch businessman has been caught, gently spoofed, and yet understandingly complimented. He stands, not quite realizing what he has done, yet enormously proud of it. Well he may be.

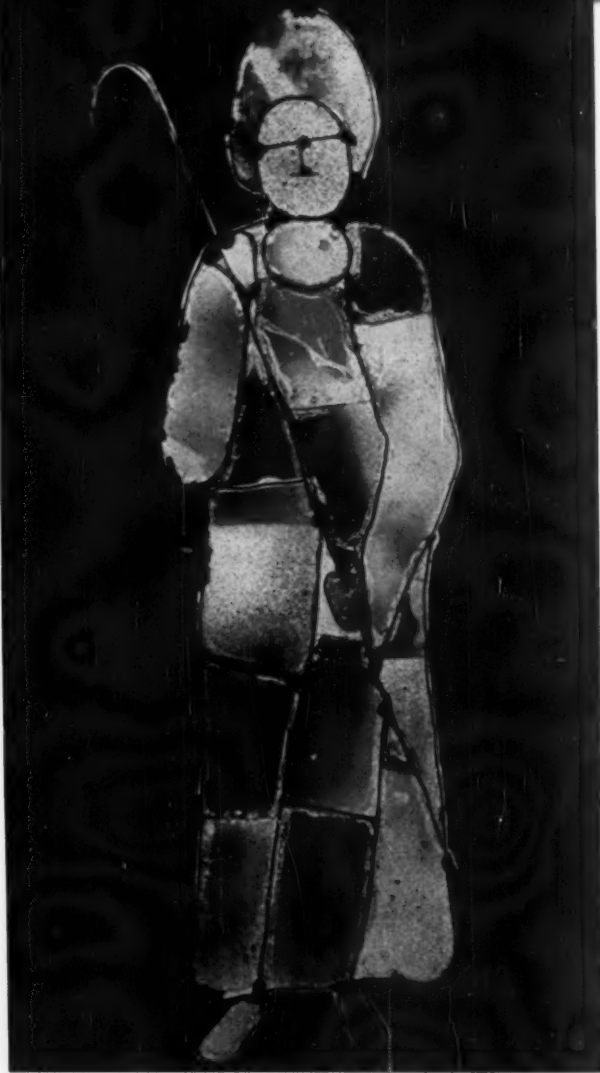
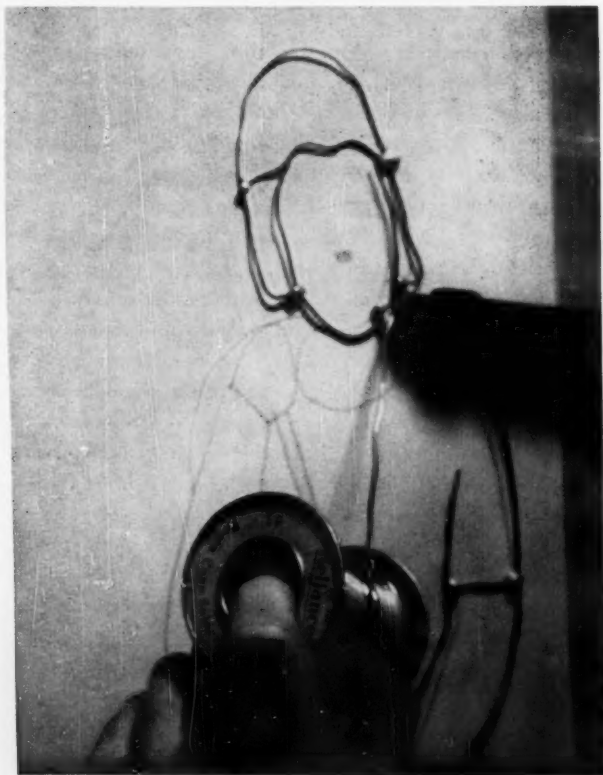
Aylsworth Kleihauer is supervisor in charge, art section, Los Angeles city schools, and is well known as a writer and an active participant in art education organizations.

Simulated stained glass effects can be achieved by using colored acetate and wire as basic materials. This inexpensive and time saving process will open up many opportunities for creative experimentation.

James W. Cooper

STAINED GLASS WINDOW EFFECTS

To create the illusion of stained glass without actually using the medium can save time and expense while allowing the student to explore some of the many design possibilities found in colored glass. Working from a full size pencil sketch placed flat on a table, soft wire is bent to conform to the drawing. The wire may be cut as often as desired and the joints soldered. When complete, the soldered wire duplicates in size and shape the pencil drawing. Pieces of clear acetate or celluloid can be used to simulate glass by lightly spraying with enamel pressure paint cans. Thin applications



Above, the visual effects created through the use of bits of colored acetate give an illusion of real stained glass. Left, design comes alive as wire is soldered into shape.

are, incidentally, far superior to heavy spraying. The colored acetate is placed over the wire frame and cut to fit various sections.

A good breakup of color for the different parts should be attempted. After the colored acetate is cut to fit, it may be attached to the wire frame using airplane glue, duco cement, etc. Avoid smearing the glue over the acetate. At this point, the wire frame is complete and covered with colored acetate. The design too, is complete. It may be displayed in this condition or mounted in conjunction with some other material. The shape of the design may be traced on a mat board and cut out. Now, the wire design can be inserted into the mat for final display. A light source, either natural or artificial will show the pseudo stained glass to advantage when placed behind the design.

James W. Cooper teaches art at Royalton-Hartland Central School in Middleport, New York. The methods discussed in article were developed in author's high school classes.

Charles F. Beck

Art experience can evoke a sense of adventure and develop a rich spirit of inquiry in young learners. This article shows how tools, materials, and ideas can reveal the possibilities and challenges of art.

INVITATION TO ADVENTURE

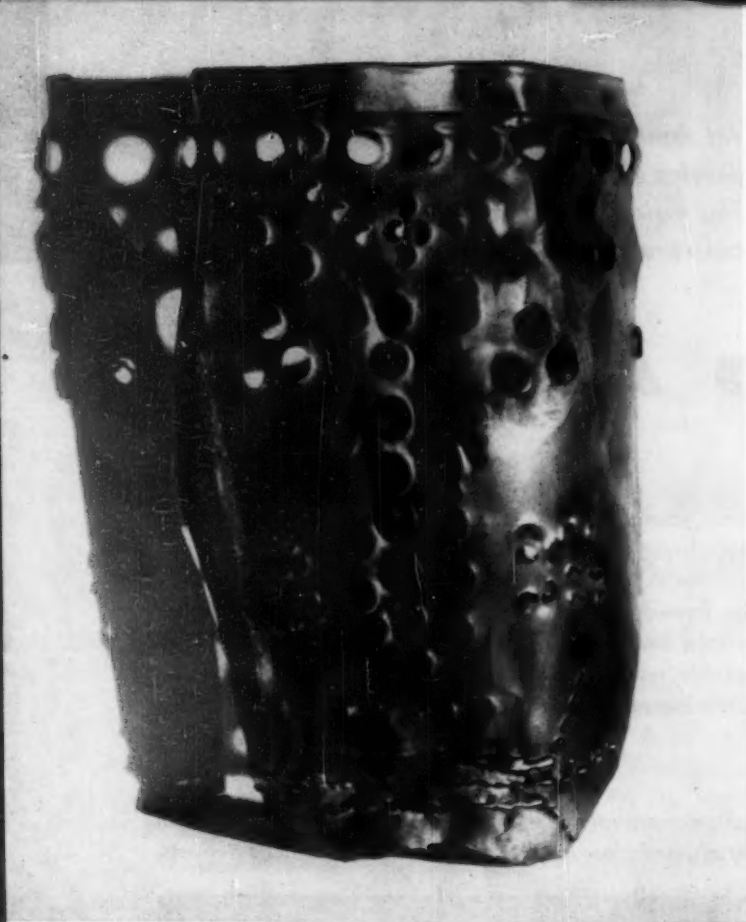
For inside of every youngster is a Daniel Boone. And adventure is the spirit of Artcrafts at William Cullen Bryant High School, New York City. The forming of a material; metal, plaster, stone, wood, into a personal dream offers the challenge of uncharted seas. As the student works the design comes into being. It is formed of his farthest meanings and imaginations. It is formed by his needs and will.

The youngsters, the material, and the tools adventure together.

The experience can start with a material. Material can be formed, poured, bent, cut, hammered, annealed, decorated, polished. Materials are hard and tough, soft and pliable, rough and smooth, shiny and dull. They are always a challenge. Large tin cans discarded by the school cafe-

Below, the dramatic head, left, and imaginative sculpture, right, demonstrate the kinds of creative solutions which can evolve from an adventurous attitude toward the use of tools, materials, and ideas. Works shown done by author's students.





Students gain a deeper respect for the nature of materials and tools while exploring their own personal, imaginative worlds. Work above and below reflects imagination and skill.



teria offer a vital resistance to design. The tough metal, really thin sheet steel, sharply resists the student. This quality helps make the design. Metal snips require a show of strength to first cut the tin can and then to shape a silhouette of mask, or figure, fish, animal, or abstraction. Then the hammer blows help form a final determination. Blow follows hard blow. There is a variety of hammers which produce a variety of effects. There is also a wide assortment of metal working tools to invite inventiveness in selection and use. Annealing softens and discolors the metal. Every action by the student reveals a quality of the metal which helps determine the design.

The experience can start with a tool. Tools have a "way" and a "how." They were meant to do certain definite things. Yet tools in themselves can spell adventure. While they hammer, cut, saw, mix, turn, polish, they are themselves the subject for exploration. For example, in making an abstract form in plaster, the mixed plaster and water is poured into an individually shaped cardboard mould. The plaster hardens, the cardboard mould torn off, and the tools are used. The rasp, the gouge, the chisel, and the saw go to work. These tools cut, hollow, cut away, reduce, sharpen, soften, mark, and channel, the plaster. The plaster is turned and considered anew all the while. Then the tools are brought back into play until the final decision is reached.

In the earlier days of the term ideas often start with the instructor. Later on the students come alive with their own thoughts. For once the spirit of adventure is awakened; the students are always in the lookout's nest scanning the horizon for ideas and how to use them. Mysterious packages and boxes are brought into the Artcrafts shop. When opened a world of wealth pours onto the benches. Stones, coat hangers, shells, bricks, wood, metal, wire, cloth are revealed. The riches of Aladdin's Cave have suddenly been revealed to an awakened imagination. Spurned by a thousand passers-by an empty lot has offered endless possibilities to a student, in artcrafts.

The actual application of idea to tool to material to idea to tool, etc. begins once the special topography of the project has been scanned and studied. The students go to work aware of possibilities and some amplifications of those possibilities. The instructor bides his time and then gives instruction to individuals and to small groups as he is asked or as he judges that his assistance is needed. This assistance must come in terms of the adventure of the design. It is quite clear to us that the instructor must always have his anchor aweigh and be ready to sail with his students. To the instructor in artcrafts the students themselves are the uncharted seas and the trackless woods. Their imaginations are ready to be fired, their creative senses awakened. This is best done by an instructor whose eyes are still open to new possibilities in each human being. It can best be done by an instructor who invites his students to go exploring with him.

Charles F. Beck is chairman of the department of fine arts, William Cullen Bryant High School, New York, New York.

Students sometimes have difficulty becoming aware of basic art forms as they appear in their general environment. The author suggests photography as a means of clarifying these fundamental relationships.

James H. Brutger

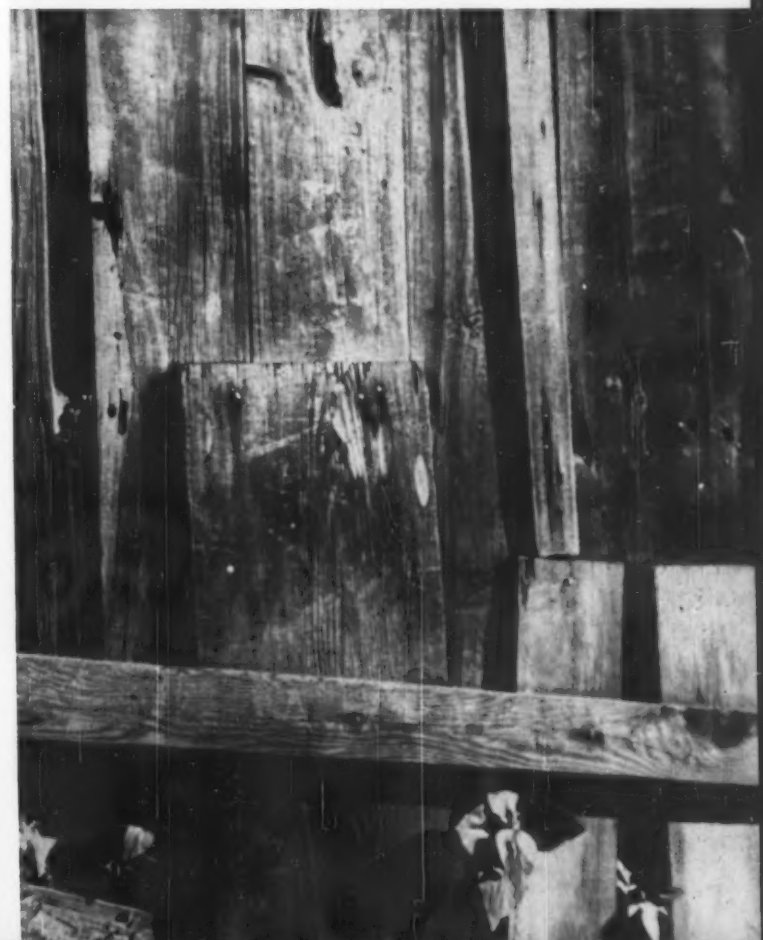
A VISUAL WAY

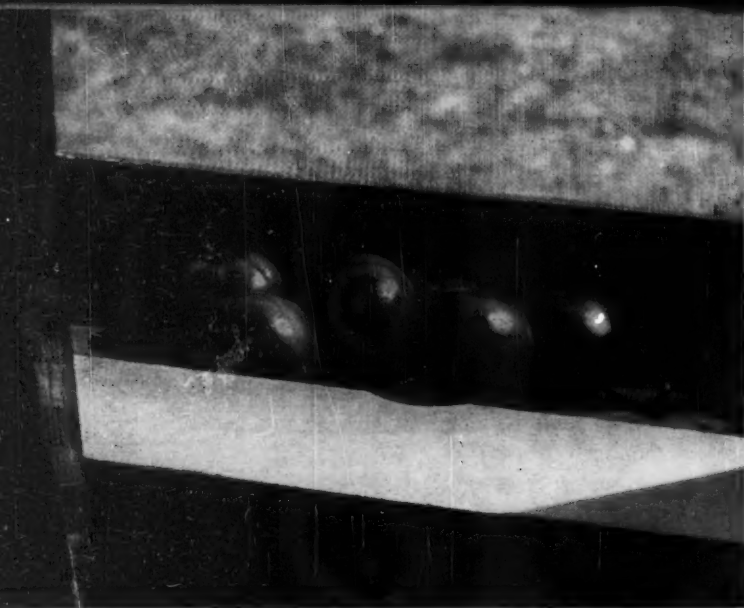
The work of the teacher is described perfectly in the book *Bauhaus 1919-1928*, when the authors speak of the Bauhaus responsibility "... to educate men and women to understand the world in which they live and to invent and create forms symbolizing that world."¹ If our schools, and especially the art classes within the schools, realize this responsibility then our students will develop not only socially and creatively but esthetically as well. Most art teachers are aware of the student's lack of understanding consciously such things as line, form, and texture. By carefully selecting his subject matter, the teacher is able to expose the student to material which demonstrates the relationship between theory and

actuality. In order to give the student the opportunity to become aware of the so-called basic art forms as they appear in their general surroundings and in nature, the problem becomes one of esthetic enrichment.

Photography is a way of presenting a visual explanation of the relationship of everyday objects to that of the more well-known art forms. By using darkroom equipment and an average camera, the teacher is able to find many things that point out the basic forms that are related in art and nature. With nature there occur numerous forms, lines and textures that are repeated over and over. The rough textures of the bark on a tree are reflected in the dried mud on the bottom of a puddle. The rolling forms found on a country hillside are surprisingly similar to the outstretched form of a sun-bather. As in nature, so too in man's world do we find many shapes and forms that are repeated in objects entirely different from one another. In some cases, there is a deliberate attempt to copy a form found in nature. The objects that have the most challenge for the person who is trying to widen his vision are those which appear accidental. Certain things look different at one time of the day as compared to another time. Early morning and late evening

Photos A, left; and B, right; show the visual aspects of our environment which reveal those relationships which are fundamentally important to creating and understanding art.





Simple and readily available objects provide opportunities for understanding basic art relationships as shown in photo C, above. Below, photo D shows the remarkable effect that light can create when sensitively controlled. Note how the leaf structure is revealed by patterns of light and shadow.



shadows play a very important part in what we see and how we see it. The teacher who is "hunting" with his camera will easily find basic art relationships if he keeps his eyes open for shadows. When parts of objects are observed under conditions of various lighting we are often presented with an esthetic beauty.

A—Bridge Over Railroad The bridge crossing over the many tracks below gives us a good example of repetition in form relationship. Note how the designed forms of the bridge guardrail are found in the movement of the tracks below.

B—Part of a Wooden Fence Most people have had occasion to observe a wooden fence that was badly in need of repair. The first thought that comes to mind when seeing the shabby structure is that it appears to be an eyesore and should be torn down. Beauty can be found by isolating parts of this "eyesore." The texture of the weather-beaten wood in contrast to the dark shadows caused by the different woods all tend toward an accidental beauty.

C—Curtain, Screen, and Tomatoes The round smooth forms of the tomatoes, the screen that casts a shadow, the woven pattern of the curtain and the hard surface of the window sill present excellent examples of types of texture.

D—Plant Leaves Lighting plays an important part in what we see. All the leaves are the same shade of green but because of lighting the small center leaves appear silver coated and the larger outer leaves two-toned. Note how the elements of line and form tend to be emphasized because of the play of light. The dominant elements in this picture are the linear patterns formed by the veins, the leaf structure, and the forms found in the shadow areas.

E—Sand Pile With Tire Track A sand pile can be most rewarding. This particular pile is interesting not only because of being a good example of a type of texture, but because of the other elements found in it. The track made by a truck tire has formed a pattern of moving zigzag lines. The dominant elements found here are those of texture and line.

The sand observed in the photograph is actual texture. We can touch it and feel its roughness; we have a physical contact with what appears coarse and actually feels the way it looks. The photograph that is being used to illustrate the actual texture is, in itself, an example of simulated texture. To touch the photograph which has the appearance of being sand-like would give a physical sensation of touching a smooth surface quite different from what is being portrayed.

F—Shopping Baskets The many lines and forms found in the rows of shopping baskets in the supermarket present another example of basic art relationship.

G—Rubber Tire and Rim Lines come in all manner of

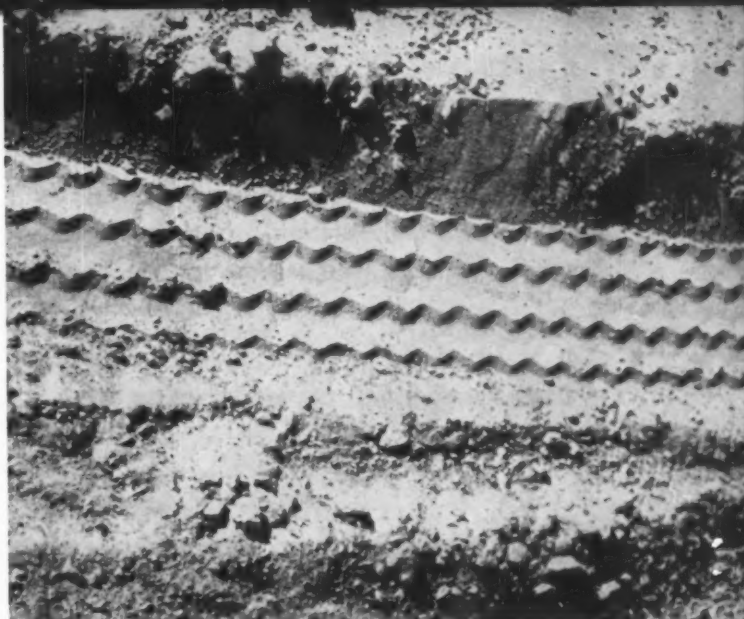
shapes. The powerful sunlight points out the strong curving lines found in this tire. The linear pattern formed in the metal rim is reflected by the lines found in the rubber.

The teacher who does not have a camera to work with or who does not feel capable of achieving worthwhile pictures, may accomplish the same objectives as the teacher with a camera, by making use of the many fine illustrations available in magazines dealing with photographs. By selecting the pictures that have the qualities and potential of demonstrating the relationship between the arts and common everyday objects, the teacher has only to organize and point out these relationships to the student to obtain an awareness of esthetic appreciation. The art teacher who successfully plants the seed of curious observation in the student is beginning a growth that can only end with an enriched and mature mind. Enlarging the vision of the student takes place when he is introduced to a number of objects that clearly point out the various art forms. When the relationship is clearly understood the basis for esthetic appreciation has been laid. Correlating visual awareness with classroom work will most certainly bring rich meaning into the art life of the student.

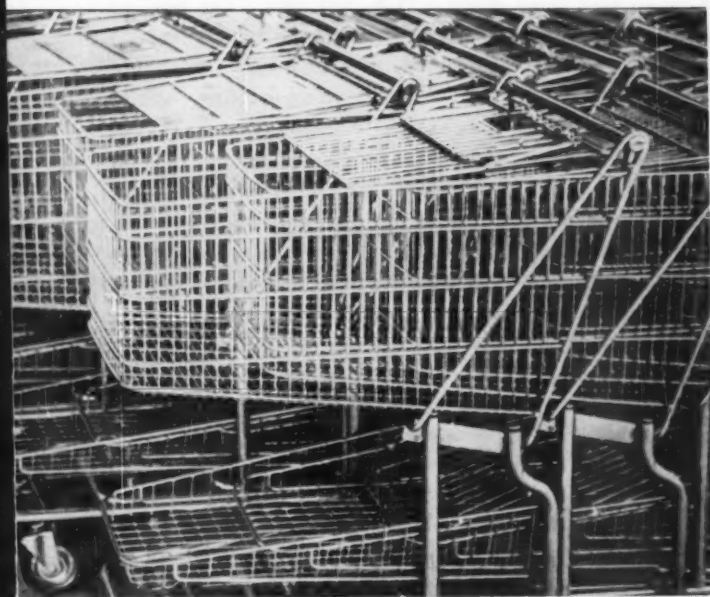
1. Bayer and Gropius, *Bauhaus 1919-1928*, Museum of Modern Art, New York, 1938, p. 31.

James H. Brutger teaches at Marshall Junior High School, St. Paul, Minnesota. The general theme of this article was used as the basis of a series of television programs about art education showing the idea of art forms in environment.

Below, photo F shows the interesting relationships which can be found in the most severe results of mass production.



Photos E, above; and G, below, illustrate how the camera can capture and present the many subtle nuances of design forms which ordinarily escape the casual eye. The teacher who begins to develop a sense of critical seeing in his students is opening doors to a much deeper kind of growth.



Most art educators realize that a certain amount of untidiness will occur when children become deeply involved with art materials. Here is a fictitious account of extreme view of classroom management.

C. D. Gaitskell

REWARDS OF NEATNESS

When I first started to teach art, I must admit I was perplexed and rather worried. The children were noisy and untidy. Amidst dripping paint, dusty chalk and falling scraps of paper they would sometimes actually laugh. It just wasn't right. If we can't be neat and serious, I always used to say, we can't be anything. And, their art work—you wouldn't have believed it! More than once, I saw paint run where it shouldn't. Sometimes I found dirty, blotchy finger marks on chalk drawings. As for crayon work; why, time and time again the marks went over the outline.

Well, with my accustomed forthrightness, I stepped in. First I stopped the use of paint. The situation was clearly out of hand from the start. If any painting had to be done, such as on murals, I unselfishly resolved that I would do it myself. Then I allowed the children to use chalk, provided they washed their hands after using each color. But it didn't work either, because they made the sink all messy. So I stopped chalk work too. Then we tried crayons which, I must admit, were not too bad at first. But the children kept on dropping small broken pieces on the floor, and anyhow they really still wouldn't keep to the lines when they did their coloring. For a while my muscles simply ached from all the crayoning I had to do during my demonstration lessons. So we stopped crayons also. Then I hit upon a new activity. I had the children cut paper pictures. But they started dropping pieces of cut paper on the floor. We formed committees to pick up the paper, but it didn't work too well. So we stopped paper-cutting.

Finally we switched to art appreciation. At last I could see that the art classes were on the road to success. We looked at picture books, but right away I noticed the children sometimes marked them with their dirty hands. However, never daunted I organized washing and cleaning-up drills before the lessons began. Committees swept the floor, polished the sink and washed the desks, while I conducted an inspection of hands, necks and ears. I could not help noticing the salutary effects the children's art cleanliness had upon their general behavior. By this time the children not



Teacher asks, "Why can't all children be neat and clean?"

only refrained from raucous laughter, they even stopped smiling.

It was about this time that I received the recognition of which I am so justly proud. One day my Principal, after inspecting one of my classes, asked me to come to his office. "I know you will be happy," he said, "with the promotion I have in mind for you." "Promotion—" I cried, overjoyed. "Yes," he continued. "Your remarkable attention to art cleanliness and quietness has not gone entirely unnoticed. Indeed, it is felt that your extraordinary abilities and great devotion are wasted as an art teacher. Therefore, I intend to promote you with only a moderate initial decrease in salary, to the important newly created position of Assistant to the Medical Health Officer."

But this wasn't all. "Furthermore," said that dear Principal, "we intend to use the art room as the new Health Center so that you will continue to be effective and happy in your old surroundings." "But where will art be taught?" I asked with some alarm. "Oh, not here. The new art teacher will be housed in the former Medical Center," he replied. "It is not nearly as clean as your art room." That is, in fact what they did. Now I spend my full time happily cleaning the Health Center. But, heavens, you should see the mess in the new art room. The new art teacher is, well, she's a Pig. There, I've said it! She allows the children not only to draw and to cut paper, but to paint. I know how bad the disorder is for the children, but what can I, even as the Assistant Health Officer, do? They made a new ruling that Assistant Health Officers may never enter art rooms. I cannot understand it. My poor Principal! I know what he must be suffering. Just the other day, I overheard him say with assumed cheerfulness, "Well, the art classes are really different now." That new art teacher will certainly never earn a promotion like mine.

C. D. Gaitskell is director of art, Province of Ontario, Toronto, Canada. He is author of several books, including *Children and Their Art*, Harcourt, Brace and Company, 1958.

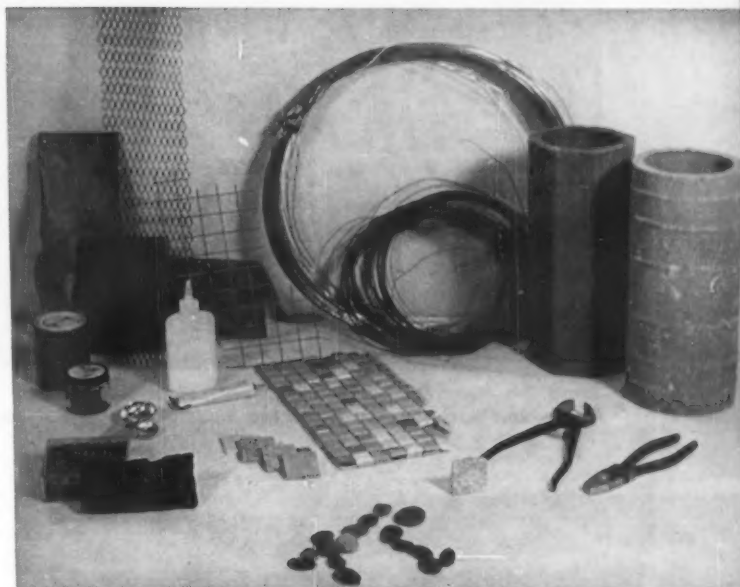
Sam Black and Penny Gouldstone

There are as many approaches to teaching design as there are kinds of design results. The authors are distressed by some over-intellectualized approaches and present ideas which emphasize creative growth.

EDUCATION THROUGH CREATIVE INQUIRY

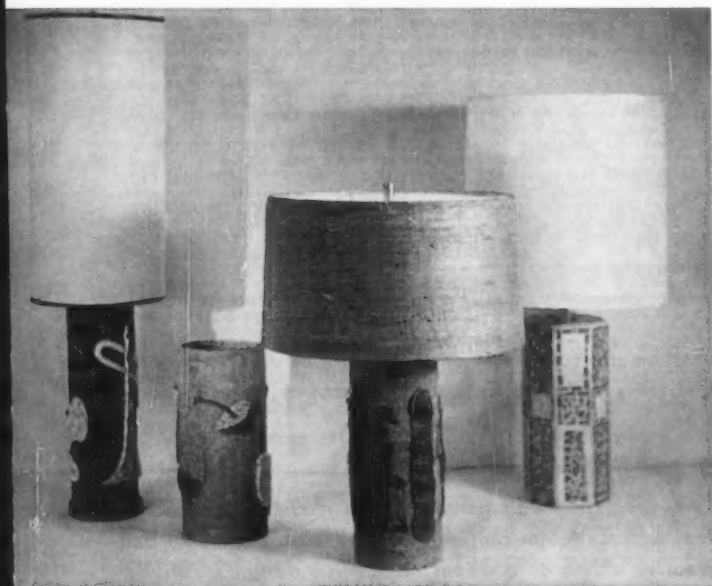
At meetings, conventions, and assemblies of all kinds we hear speakers talking at great length and with grave seriousness of the importance of a balanced system of education. We share their concern, and realize the urgent need for the educational atmosphere in which creative experiences will foster the growth of the whole personality into rich rounded completeness. Unfortunately, too often this is the end of it all. Many agree in theory and pay lip service to the ideal but few attempt to translate the theory into action.

In a modest way we have been experimenting with methods and exercises in some fine arts courses at the University of British Columbia, in an endeavor to establish through them the idea of education through art in an active and practical sense. After reading many of the current writings on design we find ourselves increasingly criticizing and doubting the over-intellectualized approach to design. An approach where all is subject to a certain formula which eventually descends to tricks or methods of the do-it-yourself-kit type, but which guarantees satisfactory results.



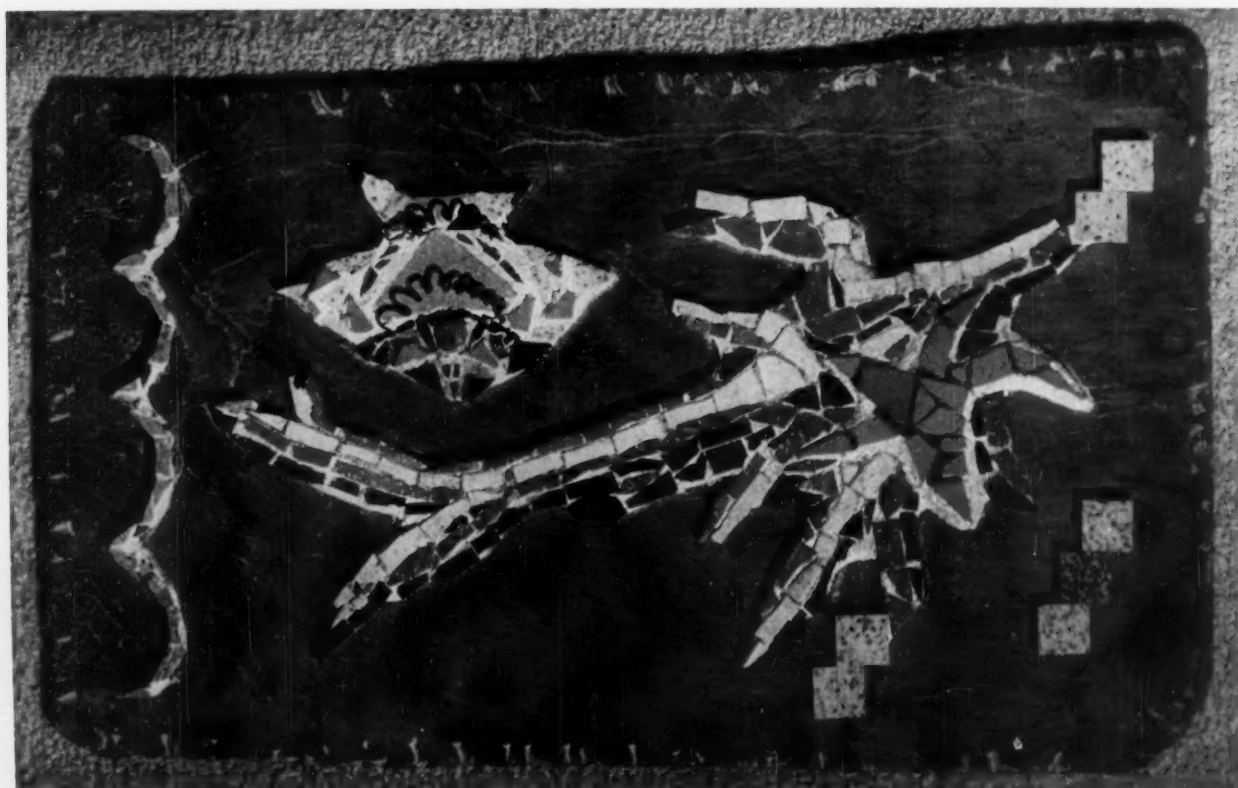
Above, a wide range of materials is available to students and includes drainage pipes, wire, linen, and mosaic tile.

Below, lamps developed from ideas from experiments.



Unfortunately the results are distressingly uniform, and original thoughts and ideas seem few and far between.

We believe that designing and understanding about design is only possible through the sensitive handling and playing with materials. We reject the absurd idea that design can be taught and learned by reading about it, by learning a set of principles, by studying a few sets of illustrations, and by doing little more practical work than some pencil scribbles. We are concerned too with the type of thinking that is encouraged in the designing process. We believe in education through art, meaning in fact, education in creative action. To understand creative processes in art there must be complete involvement and even submersion in the artistic act, and mere verbalization is not enough. And so the work becomes action or it might be termed active play connected with thinking that is called by such names as "fantasy thinking" or "divergent thinking." A form of thinking which avoids rigidity, set goals, or precon-



Above, this wall hanging shows the kinds of results that can develop from encouraging students to stretch imaginations.



ceived steps, and is encouraged to be wide ranging, varied, inventive and imaginative.

The students in the design courses are given quantities of various materials, and opportunities and time to play with them and to develop ideas, allowing the materials and their intrinsic qualities to suggest the forms and relationships that seem natural and suitable. There is a process of trial and error, of decisions made, then altered. The growing familiarity with the materials leads to a refining and sharpening of perception and discrimination. We find that in such methods we have a way of developing the students' sensibilities. These are not claimed to be new and shattering ideas, and we may not make all our students into first class artists, but we do feel we are sensitizing young people in a way that will reflect on their judgments and choices in the future, and lead to their wielding an influence for good in the matter of quality, standards, and art judgments in schools.

Authors are colleagues on the faculty of education at the University of British Columbia, Vancouver, B.C., Canada.

Left, these two wall hangings were made by students in the authors' design courses which emphasize personal and creative action as a means to develop design sensitivity.

Works of art are meant to be looked at and although children may not always have access to originals, fine color reproductions can prove valuable. Here is a way to bring world's great works to children.

Helen Patton

Making friends with great works of art

Appreciation, like good taste, cannot be taught. In a certain sense both are like wisdom—that "dawn which comes up slowly out of an unknown ocean." If we surround children with beauty and with worthwhile works of art we can hope that appreciation and good taste will result. In the Racine Public Schools a collection of more than two hundred color reproductions of art masterpieces is available for use by our three hundred and fifty elementary teachers. These large prints, mounted on masonite, circulate weekly from the central Instructional Materials Center through a regular truck delivery service. A handbook distributed to each teacher gives information on all the paintings, a few facts about the artist, and some specific suggestions regarding the appreciation experiences. This handbook was prepared to give teachers "at-the-finger tip" reference material.

Pictures, like good music and good books, are meant to be enjoyed. Teachers are urged to place the emphasis on enjoyment rather than laboring over facts. It is suggested that when the paintings are introduced to children there be opportunities for discussion. The questions and comments usually provide the motivation needed for lively conversation. Teachers are encouraged to place the picture at the child's eye level, displaying it so that it catches and holds the attention of children as they enter the room, and so that it occupies an important place in the classroom during the time it is being used. To discourage the use of areas not at eye level no provision is made for hanging the pictures. Chalk board trays, bulletin boards, window display cases often provide just the right place for propping a painting.

Many teachers report that the informal classroom discussion in the upper grades leads to reading and finding out more about the artist and his work. Children have been motivated to take their parents to art museums and to ask for framed color reproductions for their own rooms at home.



Above, student looks at one of the many fine reproductions available from collection of mounted prints, shown below.

Children are encouraged to bring supplementary materials from home, the school library, the public library. In a sixth grade classroom children themselves feature an "artist of the month" using prints from the teacher's own collection as well as from the lending collection. Familiarity with one paint-





Above, reproduction is trimmed to size before mounting on tempered masonite panel. Author used "runny" library paste.

ing often leads pupils to find out more about the paintings in school corridors and in the local art museum.

Paintings are intended to be enjoyed again and again. For this reason, no attempt is made to classify our collection as to grade level. A picture used in one grade may be used again in another. Each time we look at a work of art we see it with a new vision. We see new things in it if we look with our minds, our eyes, and our hearts and translate our own understandings into the looking.

We find that when children have an opportunity to comment on paintings, their likes and dislikes, they speak honestly, unrestricted and unhampered by what others may think of their choices. In this respect children are usually unlike adults who are apt to select paintings with which they had some previous association, or paintings of subject matter which they associate with their own experiences.

The collection of color reproductions in our collection has been made on the assumption that an important part of any art program is a familiarity with art masterpieces—of the past and the present. Each of the paintings was chosen because of the interest it had for young children—not because of its interest for adults. Our observation and study of the child's reactions to paintings have been revealing. Children like abstract paintings and see in them brilliancy of design and exciting color relations. Unlike many adults, children are not usually bothered by the fact that they do not understand what the artist was trying to say.

Examples of paintings of many countries and periods are included in our collection in the hope that the universality of art may be apparent. A fine tribute to our program in art

appreciation was recently overheard in a chance remark by a second grade child: "Miss Fronk, when are we going to have another painting by our *friend* Vincent van Gogh?" We need more children and more adults with this awareness of artists as *friends* and with this need for seeing and enjoying the works of great artists of past and present.

Helen Patton is art consultant for Racine public schools in Wisconsin where exhibitions had enthusiastic response.

Center, print is carefully placed on panel. Surface should be smoothed from center to remove air bubbles. Bottom, wax paper protects print while drying under pressure. Remove excess paste with sponge and patience. Borders of masonite were painted neutral gray and protected with plastic spray.



Making real stained glass windows and mosaics can offer students an inexpensive means to worthwhile art experience. These students created rich effects using common tools, scrap glass, and creative ideas.

Leendert Kamelgarn

SCRAP STAINED GLASS MOSAICS

Yes, you can make real stained glass mosaic windows or stained glass windows that will be permanent! The amazing thing is how little they can cost for even the very large ones. These mosaic windows can be made for easy mounting and removal. We have them both large, four feet by twelve feet, and small, both transparent and non-transparent, all the way from grade six through college. The materials are largely inexpensive or free, the common tools required are few.

Here at Humboldt State a crafts class of eleven teacher trainees decided to make a large four-foot by twelve-foot mosaic glass mural to fit into the art gallery windows. After designing a master sketch to full scale in water colors, the next step was to prepare a palette of stained glass cut into small pieces. We purchased an assortment of stained glass scraps of different sizes, colors and textures and proceeded to cut them down to mosaic size about one inch square. We sorted the colors into cans so that we could match the colors of our master sketch. We then placed the sheets of glass over the sketches and taped them in place. With sodium silicate (or silicate of soda, i.e., water glass) purchased at the drugstore, we glued down our stained glass pieces matching the color sketch as closely as we could and cutting the pieces to fit where necessary. Fiberglass resin is better and more permanent than water glass, but it is more expensive. Household cement is also a possible glue.

Every now and then we removed the sketch and held the glass panels up to natural light to see how they were coming along. At other times we checked the colors by holding the glass plates over an electric light bulb suspended in a garbage pail. Very often we doubled up the pieces of glass to get a desired color which we did not have. Notice that we preferred not to fill in grout between the tesserae of this glass mosaic. Instead, clear glass formed the grout. We very often left spaces between the pieces as was done in the abstract design made of uncut pieces. However, grout made of colored putty or colored plaster of Paris could have been

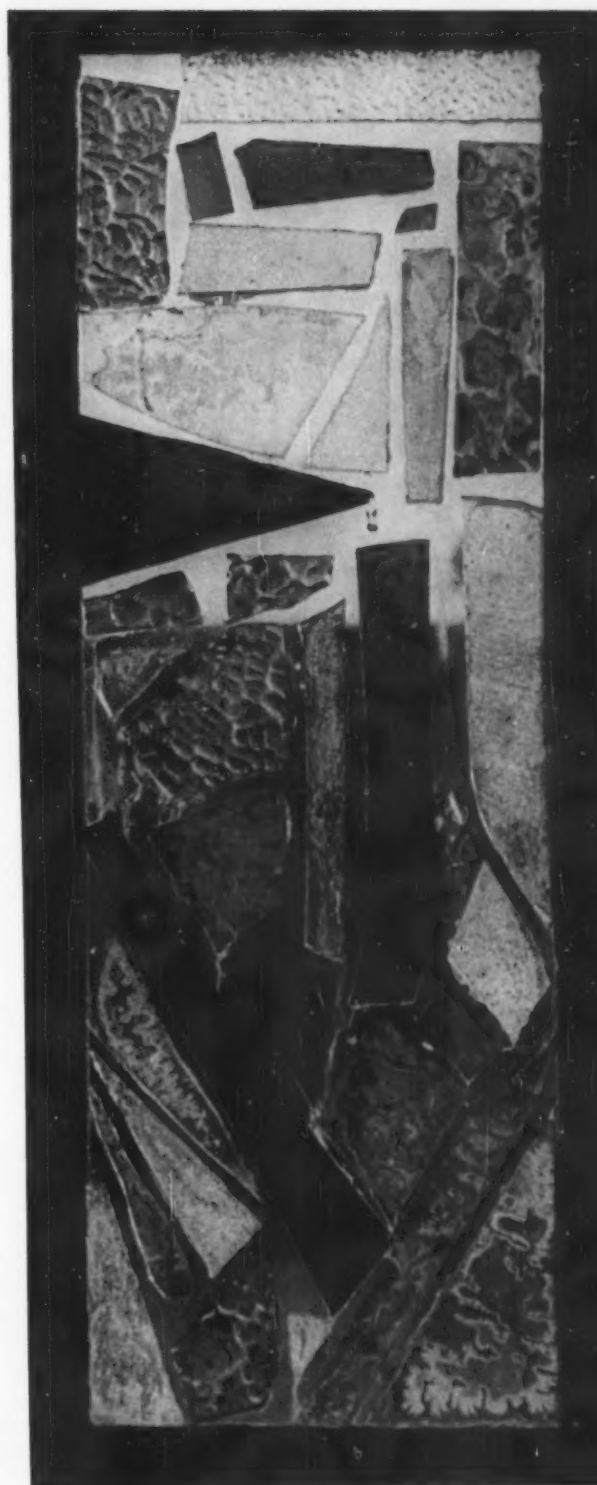


PHOTO BY CHARLOTTE SMITH

Above, this stained glass window was made by a high school student who arranged the glass pieces without cutting or grouting. After selecting a final design arrangement, the pieces were glued on a clear glass plate which was framed and mounted for display against a window where the natural lighting brought out the rich color effects of the design.



PHOTOS BY ROBERT L. MCMAHAN

Above, glass pieces broken with ball end of glass cutter.

put in: this was done in the smaller swan. The mounting of these plates was extremely simple. They were made in sections to cut down the weight. When placed in the window frames they were toe-nailed in with finishing nails. These transparent mosaic glass windows showed off well at night when the interior lights were on, as well as in the daytime viewed from the interior.

The cost of materials for the large four-foot by twelve-foot permanent mural of mosaic glass was: two quarts of sodium silicate—\$2.00; one carton of stained glass scraps—

\$5.00; and six plates of clear glass, single strength—\$5.00; a total of \$12.00. The four glass cutters cost \$2.00. This window will last for years and can be easily moved.

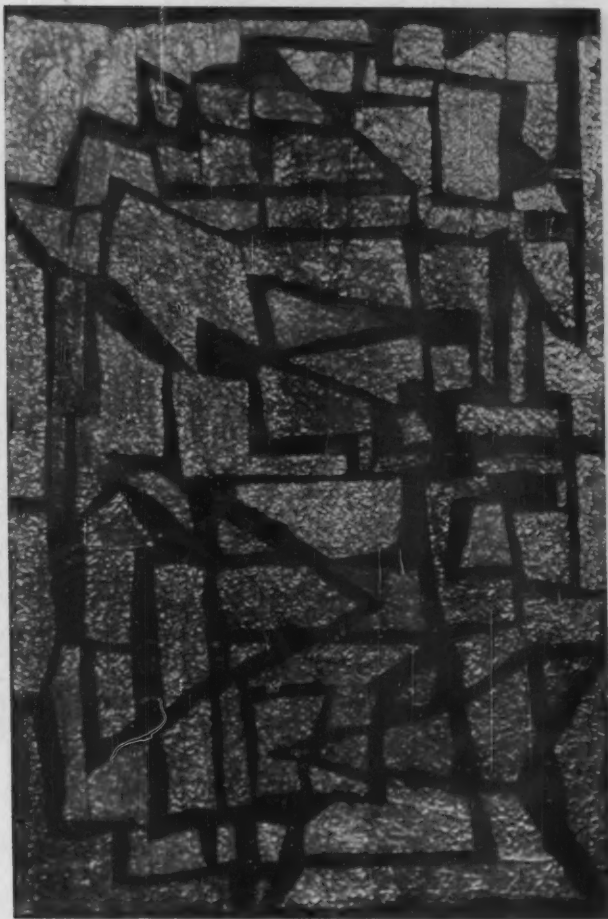
There are a great many different ways to do this same type activity with other materials. Instead of using real stained glass scraps, we made mosaic windows using crepe paper or cellophane glued between clear glass scraps and a sheet of clear glass. Household cement and Fiberglas resin were used for this as well as casein glue, which is a little more translucent. On some, we colored the glass tesserae with crayons, inks and water colors and then glued them down.

A method of making mosaic glass panels, trays, etc., which are not transparent can be employed with these same materials over a base of wood, plywood or masonite covered with household foil glued down with casein glue. We glued clear glass scraps which were colored with inks, crayons and water colors, creating beautifully colored glass mosaic panels. The colored surface of the glass was always placed down on the foil. The design was easily traced on this foil base before gluing on the colored glass tesserae. For grout we used putty colored with tempera paint, wood putty, colored plaster of Paris, or a mixture of sawdust paint and glue. Our glass came from auto glass shops which throw such scraps away. Using these materials, the only purchases necessary are glue, putty and the only tool a fifty-cent glass cutter.

Another method involves pouring plaster into a wood frame with a cardboard base, on which colored glass has been arranged and glued in place and dams mounted over the glass made of oil clay, clay, or cardboard. These dams

Below, matching stained glass tesserae with master sketch.





Above, crayon colored glass scraps on foil covered wood.

should be about one-fourth inch smaller than the pieces of colored glass on all sides. When the plaster is poured in, allowed to set up, and the dams and cardboard base removed, you have a deep-set window which can be painted black with tempera.

With junior high school or sixth grade children, we avoided cutting glass entirely by letting them arrange, color and glue down the clear glass scraps into a design over a foil base or on clear glass. These can be grouted or not as one wishes. Later these panels were attractively framed with scrap wood or moldings. These panels can be made into serving trays as well, by the addition of handles. This project makes an excellent substitute for the much more expensive mosaics, and has a beauty all its own because the shape and size of the pieces can vary. It also makes possible permanent stained glass window projects at a variety of age levels, and at a minimum of cost.

Leendert Kamelgarn is teacher of elementary art education at Humboldt State College in Arcata, California. The large window shown made by Humboldt State College students.



PHOTOS BY CHARLOTTE SMITH

Above, six completed panels are assembled to complete this striking design. Ready for final mounting, total cost for materials in this four- by twelve-foot glass mosaic mural was twelve dollars. The window will last for years and can be easily moved. The Technical process used in making the mural is one that high school students should find simple enough to permit a wide range of personal experimentation.



PHOTOS BY ERIC A. AERLUND, COURTESY AMERICAN CRAYON COMPANY

Each year, teachers and others in the New York area look forward to the annual Christmas Exhibition in the Prang Studios of the American Crayon Company. Work of students from various schools is featured in these exhibits. The

Christmas sculptures

Above, close-up of crèche figures by students of Immaculate Heart College. Below, clay figures painted with tempera, sprayed with enamel spray, fourth grade, Hillcrest School.

illustrations shown, from the 1960 exhibition, include some of the Christmas figures in the display. Those above are by students of Immaculate Heart College, Los Angeles, and those below are by fourth graders of the Hillcrest School in Fort Wayne, Indiana. Papier-Mâché and clay are common choices of media for projects of this nature. In addition to colorful tempera paint, powdered or mixed liquid, other materials like beads, wire, cloth, thin metal, and so on, may be added for contrast and interest. The offices and studio are located on the seventeenth floor of the General Dynamics Building, where visitors are invited to see this year's exhibition. Illustrations used are by courtesy of Lillian Johnston, manager of the New York Prang Studio.



The search for new materials for use in artistic endeavors is endless. Here is an account of some experiments where insulating cement was used as a sculptural medium. It is economical and versatile.

Reverend Anthony Lauck, C.S.C.

For some years now I have been teaching sculpture in the department of art at Notre Dame. I have classes in life and portrait modeling, ceramic sculpture, sculptural design and wood carving. Like other teachers today, we are always on the watch for new and stimulating materials in which to ply our craft. The *medium* plays an important role in the creative process. Each new material has a character of its own—strengths and weaknesses too—which can impose a fresh aspect upon sculptural form, and which offers fresh ideas and concepts to the artist and the art student.

One day at the university, some men from the plumbing shop were working in the corridor outside my sculpture studio. I stopped to say a word to one workman whom I knew. He was packing some overhead pipes in the corridor with insulating cement and as we talked, the workman took a ball of the cement and tossed it to me saying, "Here, Father, make some sculpture out of this." I worked the



Above, colored fish forms rise in elegant, graceful motion.

Sculpture from plumbers' asbestos cement

lump of strange grey material in the palm of my hand. It was less pliant than ceramic clay, a little stiffer and dryer. It was easier to work than plasteline, the oil-base clay, and it possessed a pleasant, beady surface texture like fine gravel. I worked the lump quickly into a little mask, and laid it aside to dry for several days. It struck me that this cement was not unlike papier-mâché, but it has a more even, consistent mass and seems to me to be much more tough, as well as interesting in texture.

When dry this little sculpture mass, made of asbestos cement or insulating cement, held its shape perfectly, shrank very little, and was as light as a feather. It seems to be a fairly durable material, and, I found, can be purchased at merchants' who deal in insulating materials or perhaps building or furnace materials stores. It needs only to be mixed with water to a clay-like consistency, but too much water will weaken its durability. At any rate, after this first experience with the cement, our students tried it. At

Below, entire weight of the horse is borne on one strand of wire. The author notes that movement and vibration do not seem to disturb the structural strength of the cement.





Above, the lightness of the material affords the artist a great amount of flexibility in developing unusual forms. The projections on this figure place little strain on the material. Below, vivid tempera colors were added to give extra impact to sculpture based on native drummer theme.



first we worked cautiously with the strange medium, making reliefs and flat sculpture. We found that it held together well if firmly pressed into itself, and if the forms had no more thickness than one and one-half inches. Therefore, to make larger forms we simply built the cement around loosely bunched cores of paper, or hung it upon screen or string suspended on wire armatures.

After finding that the cement had these capacities, we used it for sculpture in the round. We built the armatures of fairly stiff wire, like coat hanger wire. Sometimes we worked string or screen or thinner wire horizontally around the main wire, in order to offer a kind of grip or shelf for the cement. Then we applied our insulating cement. Although the mass of cement seems strongest if it is all built up in a single studio session, it seems to be safe to add new batches of cement to the old batch, a day or two later. In such cases we thoroughly dampen the sections of hardened cement before adding more to it. The pipe workers here tell me that this is good safe procedure.

By this time, we feel that this material has a number of worthwhile advantages as an art material. For one thing it is durable, probably as durable as plaster casts at the least, for use as an art medium of some permanence. Besides it is very light in weight. It may be used in forming bulky, compact volumes, such as sculptors conceive in wood or stone—merely as an exercise of course, in the quick formation of such concepts—and seems to bespeak some of that ruggedness. More important nowadays, it may be used in creating thin sculptures with slender members and projecting parts, like sculpture in bronze or direct metals. Where time and other factors make stone or wood carving, or bronze casting, impractical, this is a fine substitute, because it adds to the features of clay the factor of more durability and to those of plaster the factor of quicker operation. It is also an economical medium.

At this point in our experiments with the asbestos cement, we began to toy with color. The cement is quite absorbent, so we were pretty sure that colors might adhere to it well. They surely do! At first our boys at Notre Dame painted on sombre, greyed color schemes, but soon grew bold and tried pure hues where they seemed to fit. Some results are very pleasing. Of course, it need not be said to artists that *form* must remain the dominant feature of cement sculpture, or that color should never be permitted to overshadow or spoil the effects of the form and modeling in good work. But color, if judiciously used, can enhance the form, even emphasize it, and lend a note of expression or mood.

In closing, I would just suggest to fellow art teachers to have a look at insulating cement if they have not done so before. As the workman said to me, "Make some sculpture out of this." You might enjoy it with your classes, and perhaps in your own work. We do!

Reverend Anthony J. Lauck, C.S.C. is head of department of art at the University of Notre Dame, Notre Dame, Indiana. Insulating cement sculpture shown is by author's students.

We decked our walls

Geary Reynolds

Believing that there is no better motivation for painting than the natural joy pervading youngsters at Christmastime, our students engaged in an extravagant picture making spree by covering the walls of our room with seasonal murals and panels. These very tall paintings which hang from ceiling to dado are the result. Panels and murals develop as any other big painting. Working so large often inspires a refreshing spontaneity in the artist. The vertical shapes proved a challenging design problem for the junior high school pupils. Background colors may be laid on with a brayer or sponge. Clean lines drawn with a felt pen gave finesse to one naive painting. The meandering black ink line over transparent color holds a fascination for most students. The inhibitions of perspective and realism are forgotten in the charm of color and design.

Pictures show rich variations can come from familiar theme.



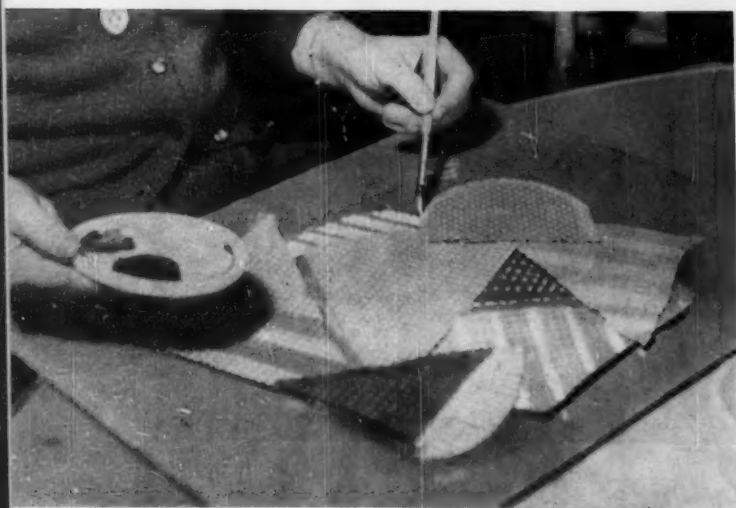
PHOTOS BY RUBEN HUNTER



Author at Christenberry Junior High, Knoxville, Tennessee.



Above, assorted scraps of corrugated cardboard are used to create interesting relationships. This artist is placing straight pins around the forms giving an added dimensional feeling to the work. Below, additional decorative quality can be brought to the work through the imaginative use of colored tempera. Colored yarn and chalk can also be used.

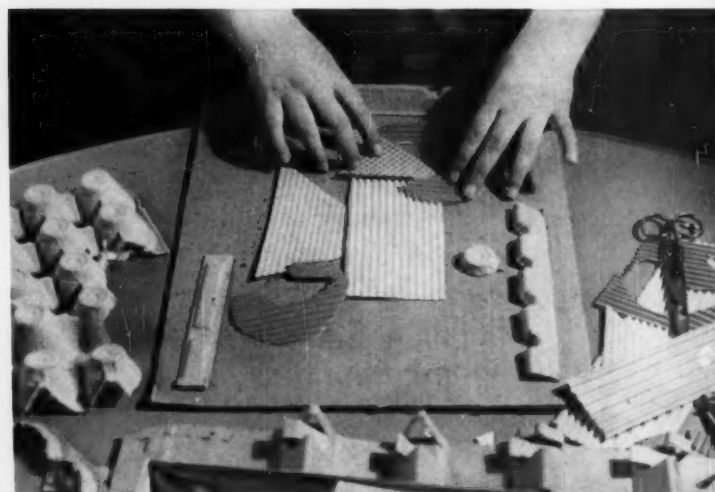


Scraps come in handy

Edith Brockway

An enterprising fifth grade class, under the guiding hand of an artistic teacher, came up with some interesting effects when they combined assorted scraps of corrugated cardboard, colored chalk, tempera paint, pins and yarn.

Always on the alert for some new combination of materials to create interesting art pieces, Miss Irma Johnson of Dennis School, Decatur, Illinois, dug into her hoard of cardboard scraps and left over yarn balls. Thinking in dimensional shapes, she gave her class creative license to produce some abstract layouts using the materials in a different kind of combination. An innovation was the use of pins and yarn for making line tracery, for pulling shapes together, and adding to their dimensional feeling. Backgrounds were laid in with colored chalk around the cardboard design and accented with colored tempera. The pins and yarn were added last, giving depth to the over-all effect. When they were completed, many were placed on display in the school showcase and some went to the showing of elementary art at the city Art Center.



Above, cutout pieces of various types of cardboard are arranged on larger cardboard. Egg boxes, packing sheets, and decorative corrugated board are just a few of various materials which come alive through children's imagination.

Edith Brockway is a writer and photographer with a special interest in art education. School officials and teachers cooperate with her in her articles for various magazines.

Stained glass effects

Pauline E. Scranton

Have you ever tried making stained glass windows with cooking oil? It is so simple, but so much fun! That was the unanimous opinion of the seventh graders at West Junior High School in Mesa, Arizona. To start, each student drew trial sketches for his window, then traced his best one on twelve- by eighteen-inch white drawing paper. We use pencil blacking, never carbon, for tracing. The lines of the picture which indicated lead in a real glass window were inked in with India ink and using various small ballpoint lettering nibs. When the ink was thoroughly dry the fun began in earnest. Papers were taken to the work table where swabs of cotton dipped in cooking oil were rubbed over the paper surface. Just enough oil was used to change the paper from opaque to translucent. From this step on the papers were kept on sheets of newspapers so they wouldn't oil spot whatever they touched. At this point we were ready for color—with crayons. The oil as a base surface made color blendings simple and fun. Most of the pupils colored both sides of their papers for this made colors more

Above, cooking oil was used to transform designs on opaque paper into satisfying substitutes for stained glass windows.

brilliant; however, inking and oiling were done on one side only. Our paper stained glass windows were hung in our room windows with the right side or inked side outward for passers-by to see. The light shining through the papers gave us complete stained glass effects even inside the room.

Author teaches at West Junior High School, Mesa, Arizona.

Save those plastic bags

Margaret Saxer

We found a way to utilize the abundant supply of plastic dust bags when we made our Christmas tree. Our janitor gave us a six-foot by six-foot piece of one-inch mesh chicken wire, the children brought plastic bags from home and we started working. First, we rolled the wire into a cone which turned out to be six feet tall. The plastic bags were then cut into strips about six inches by eight inches and these were tied to the wire mesh. Since the tree weighed so little, we could lay it on the floor so several children could work at the same time. The result of our combined effort was a lovely sparkling white tree. For ornaments we made shiny red paper balls and placed some of these inside aluminum pie pans which we cut into various designs. Each child had a part in this construction and they were filled with pride when so many visitors came to view their work. They discovered the joy of working together toward a common goal and the experience was a happy one.

Author teaches at Eugene Ware School, Fort Scott, Kansas.





Above, these ninth graders were surprised at the space a little string and wood could fill. The constructions were hung from the ceiling of the gymnasium. Below, these five seventh graders are shown creating decorative snowflakes which will serve as wall decorations for dress-up party.

Fun, and profitable too

Erma Tebben

Art students in the Capper Junior High, Topeka, Kansas, have a large part in preparing for the school's annual "dress-up" party. All plans, decorations, refreshments, and entertainment are arranged and carried out by students of the art department, serving on various committees. A visitor to an eighth grade may find part of the group working on a craft object to be sold, and a sales committee at a table planning a design for a ticket and organizing their campaign. Several other students may be completing posters, while an animated group in a corner may be discussing mixer dances. Craft projects begin on Thanksgiving week and from then on all activities are carried on as needed. Last year, the ninth graders etched aluminum trays, the eighth graders featured chip-carving, and the seventh graders made puppets. It's fun and profitable too; for when the parties are over the art department has a sizable fund for extra supplies.

Erma Tebben is art teacher at Capper Junior High School, Topeka, Kansas and is a previous School Arts contributor.

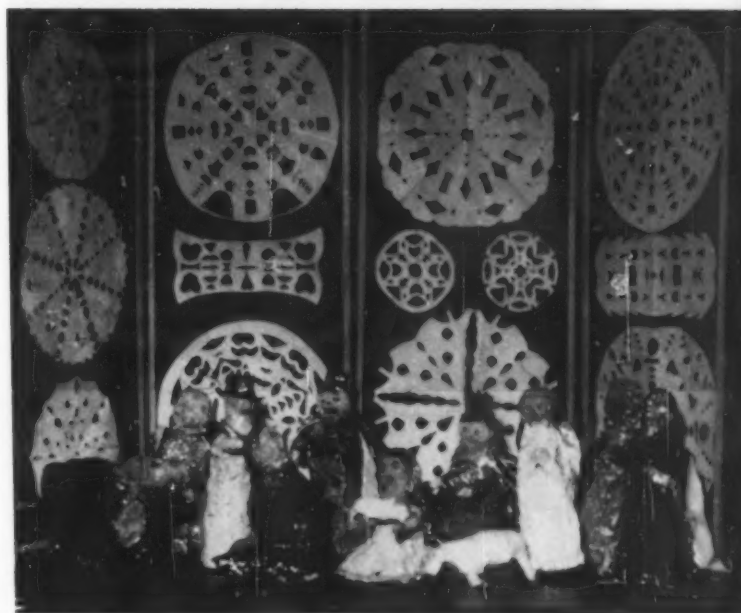


Vivid results with foil

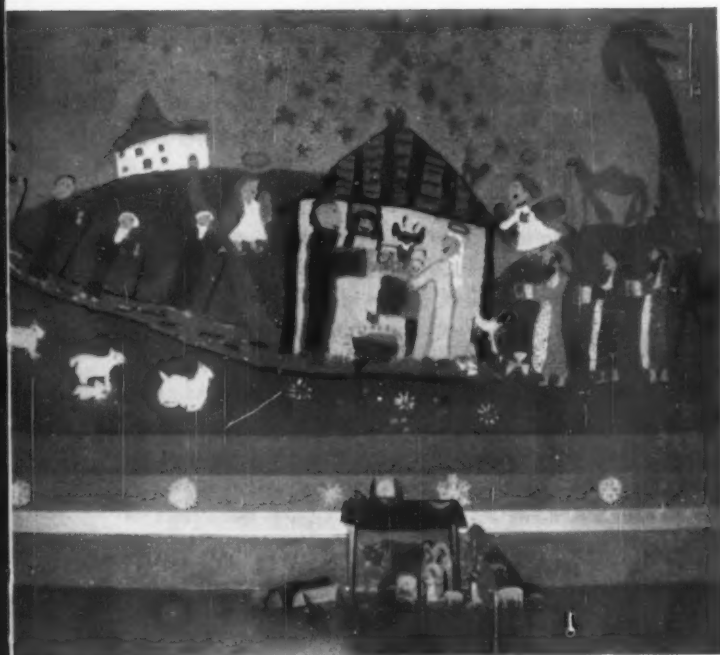
Ruth Andress Stone

To give the effect of stained glass the seventh grade made a colorful folding screen as a background for their stuffed foil figure crèche. The frame for the screen was strips of balsa wood and each of the four panels was hinged with felt pinned to the side of the balsa. The children cut medallions from folded paper. Some used the paper carving method in which the designs are cut with a stencil knife and given a three-dimensional quality by allowing parts to curve outward. Brilliant tissue paper was pasted behind the medallions, alternating the colors in pie-shaped wedges. All was assembled and tissue paper cut to fill around the medallions on each panel. The foil figures were made by wadding newspaper into shapes, holding them in place with masking tape. Aluminum foil was cut to fit the figure and painted with tempera mixed with a few drops of liquid detergent so that it would adhere to the foil.

Ruth Andress Stone is art teacher of third through ninth grade at the Southfield School in Shreveport, Louisiana.



Above, this colorful folding screen served as a background for an unusual crèche constructed of stuffed foil figures and brilliantly colored paper. Once again we see children use their creative powers to transpose a conventional idea into a statement of rich, personal, and immediate meaning.



Above, third graders worked several days to complete this large, colorful mural. Cut paper and tempera were used by the children to create this imaginative mural, "The First Christmas." Six three-dimensional scenes were also made.

ideas you suggest

A mural is a must

Catherine M. Reilly

Three weeks before Christmas the class voted to make cut-paper Nativity scenes, which they pasted on deep blue twelve- by eighteen-inch paper. When they were finished some of the children expressed the wish to make a large picture with the same theme. The result was a 36- by 78-inch mural done in tempera. A small group worked for several days, planning, sketching in chalk, and finally painting. Six of the scenes were arranged around the mural. The colorful project was a source of great pleasure for pupils and teacher during the Christmas season.

Author is at Talbot School, South Weymouth, Massachusetts.



Above, too busy to worry about meaning of word, creativity.

Just what is creativity?

Frank Green

What is creativity? This is a question asked continually. There seem to be many teachers who are unaware that it is a wonderful part of every child in their class. If only they could see a child living a truly creative experience, they would never classify "creativity" as a "generality not especially applicable to my class or my teaching." This creativity was revealed to me when I gave my five-year-old son an old refrigerator door, a three-inch brush, lots of bright colored oil paint, and a canvas stretched four feet by seven. He looked at the canvas, dipped into the blue paint and with a sweeping stroke across the white expanse, he was off! "Here's a snake, see." He painted friendly jets, baby enemies, supermen, monsters, and, finally the blue sky with the comment, "I hope God will come in it." Of course, the side of our house was painted here and there and our artist knew what turpentine in his eye felt like. However, he had painted a picture; it was all his own and he was proud of it!

Author teaches at Wegforth School, San Diego, California.



Scissors Disappearing?

Marilyn Fein

Are you one of a long list of art teachers who are plagued by the disappearance of scissors in your art classes? I revolted one day and worked out an idea that has proven its worth. Not one scissors was lost after one full term's try. The solution to my problem was simple. Each scissors rests in its own "bin" or compartment. This is a cylindrical cardboard tube placed vertically and attached to illustration board. Six tubes were glued to each board and painted an attractive color. Numbers (corresponding to seat numbers) were painted or stenciled under each tube. A thick but soft rope was secured at the back of the board so that a "scissors monitor" could wear it around his neck, walk down the aisle, and allow each child to select his respective scissors. An interesting factor about this system is that the children are attracted to the boards and like the whole idea. As in any industrial design product, it illustrates how art and usefulness are a part of one another.

Author teaches at Junior High School 136 in New York City.

A colorful mosaic mural

Margaret Truman

A colorful eggshell mosaic mural was an outgrowth of the study of the Byzantine Empire in the sixth grade. One of the children remarked that most of the Byzantine murals were of a religious character and suggested that we do a Nativity scene for the school lobby during the Christmas season. Using colored construction paper, each child sketched in outline a figure or animal which could be used in the mural. After a committee chose the figures best suited to carry out the theme, the class began the first step of preparation by dipping the eggshells with the aid of tweezers into tempera paint and placing them on paper towels to dry. A small area of the sketch was covered with transparent glue and then the tesserae were placed on top of it. When completed, the pictures chosen for the mural were cut out and arranged on heavy corrugated board. Pieces of blue poster paper were cut out to represent the sky and the remainder of the background was brushed in with gold paint. After the figures were glued into place, the entire mural was sprayed with plastic. For a frame, use strips of corrugated paper.

ideas you suggest



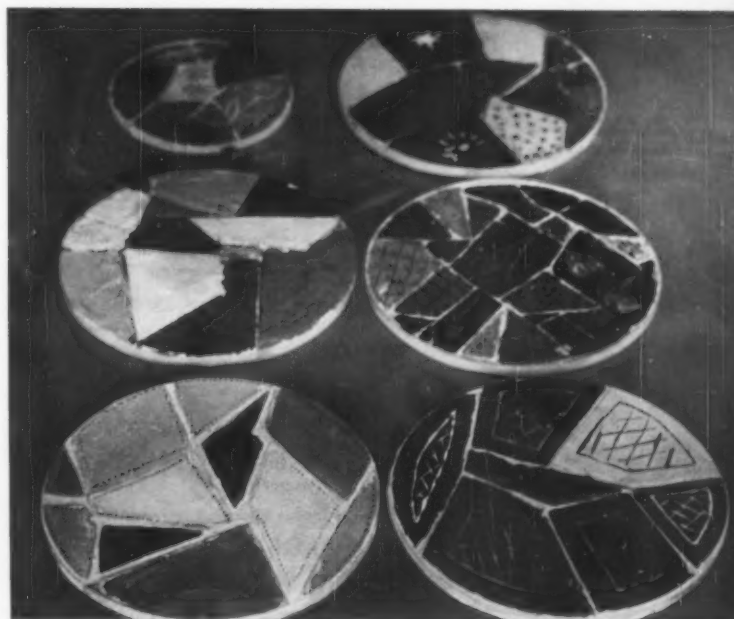
Above, an unusual use of eggshells resulted in this mural based on a traditional Christmas theme. Children got the idea of a mosaic approach from studying Byzantine Empire.

Margaret Truman is a teacher of elementary school art in Granville, Ohio and work is by her sixth grade students.

Quickie mosaics for gifts

I. J. Diamond

Mosaic plaques and trivets, inexpensive and "a little different to take home as Christmas gifts" proved a satisfying project in design and color harmony for our sixth grade class. A ten-pound bag of plaster of Paris, discarded plastic container lids, white shellac, and tempera were all the craft supplies necessary for the job. A smooth batch of plaster of Paris was poured into each plastic lid. After planning his design on paper, each child divided the mixture into predetermined sections by using paste sticks broken into various lengths and shapes. The next day the dried slabs of plaster were tapped loose from the lids. Each piece was painted a different color and brushed with shellac to make them water resistant. Again the lids were lined with a thin plaster of Paris mixture and the painted "ceramic" pieces were returned to their places. Grouting followed by sprinkling the plaster in all the cracks and spraying it with water. After the plaques had dried, the children gave them several additional coats of shellac for better water resistance. These children learned about design while making Christmas gifts.



Above, plaster of Paris, container lids, white shellac, and tempera were combined with children's ideas to create inexpensive Christmas gifts which have a personal touch.

Author is at Pershing School, University City, Missouri.

Here's a quick mural

Marjorie Weed

Somehow corrugated paper makes children want to work large. A big piece of it was spread out on the floor of a second grade classroom and five or six children at a time worked on it. Six children can have many plans and can be very busy. Soon there appeared the faces of Spring, the colors of Spring, the carefree feeling of Spring. The paper was tacked onto the board and other children continued to fill in the life-size figures that were now smiling back at us. An additional small group of children worked on it and finally two put the finishing touches to the work. In two hours they had brought Spring into their classroom.

Marjorie Weed is the art supervisor, Upton, Massachusetts.



Above, second graders are shown working on a large mural. The size of the mural made it possible for six children to work on it at one time. Total working time was two hours.

ideas you suggest

Use nature's wealth

Woodward Radcliffe

The woods, fields, gardens, street trees, all have wonderful seed holders, some that let the seed fly away on the wind, others enticing birds that carry seed often far from the mother plant, some that are sticky or barbed and adhere or cling to bird, animal or human that brushes against them. Gathering seeds, pods, capsules and all the parts that aid in continuing plant life brings pleasure to most children and adults alike. Pleasure in looking at nature with inquiring eyes, of finding her prolific treasure, of making designs of various textures, colors and forms or using the material with imagination to create scenes (Crèche) or express human or animal life, like the example shown here.

Woodward Radcliffe lives in Los Angeles, California. Work shown done as part of nature class under Barbara Shotwell.

Right, a number of nature's gifts were used in the making of this burro. Protea-seed-heads, coral pods, immature buds of eucalyptus, and camellia seeds were used by the artist.



Problems in mosaics

Erna Sonne

As a craft-outcome of a basic design problem, try a mosaic without the bother of coping with hundreds of bits of pieces. The space division design problem may not exceed 8 by 10 inches. Areas may be of any size and shape; larger areas may require sub-division. A small border will frame the whole. First trace the design, then roll a slab of clay one-quarter or three-eighths-inch thick large enough to take the design. Smooth it and trace the lines of the design on the clay lightly with a pencil. Remove the tracing and carefully deepen the lines so that the grooves may hold the grout successfully. Groove a free line design on the *back* of the piece to reduce warping. Apply three coats of underglaze color to each "tessera" taking care that it does not enter the grooves. Dry slowly and then apply three coats of transparent glaze to each "tessera" keeping the grooves clean. Apply the glaze to the *back* of the piece also. Glaze fire. The piece is now ready for grouting. Mix a teaspoonful with a few drops of water until the mixture is the consistency of heavy cream. Work on a small area at a time. Apply



Above, this exciting design has appearance of real mosaic.

grout with the forefinger, rubbing it in and smoothing immediately. Grout hardens rapidly and must be controlled on application.

Erna Sonne is art teacher for Cranston school department, Cranston, Rhode Island. Author's classes developed idea.

Try eggshell mosaics

Myrtle C. Martin

A most satisfying art experience can be derived from discarded eggshells (thoroughly rinsed and dried), tempera paint and liquid starch. After the outline of a design is drawn, desirable colors for "filling in" and accenting various parts of the picture are selected. These are chosen in dry tempera and mixed to the consistency of light cream. The eggshells are painted and allowed to dry. Next starch is brushed over a small area of the design and the eggshells are applied, color side up, one piece at a time. This will allow the child to work at leisure, discontinuing when he becomes bored or tired. Tedious? No! Interesting and intriguing? Yes! This type of art is excellent hobby material and it affords the child opportunities to work either individually or in groups. Try it! The classroom will be engrossed in activity; furthermore, the youngsters will be thrilled with the results.

Myrtle C. Martin teaches fifth grade, 109th Street School, Los Angeles, California. A. L. Carothers is the principal.



Above, these children are preparing eggshells for use on mural in the background. Eggshells are painted with tempera colors and allowed to dry before applying to mural. While liquid starch can be used as an adhesive for a temporary work, author suggests using glue for more permanent work.

Steady diet of art without indigestion

Joan Aaron

An appropriately balanced diet of art appreciation can be fed to elementary-school-age children with little or no cultural indigestion resulting. The fact has been proved at the Armstrong Elementary School in Hampton, Virginia. There little girls in starched dresses talk about becoming ballet dancers—"like in the pictures by Degas." Boys on the baseball diamond go to bat for their favorite painters. "I really like that Winslow Homer. But Gainsborough . . . Can you imagine being dressed like the 'Blue Boy'?" Tongue-twisting names of such artists as DaVinci, Goya, Chardin, Renoir, Picasso, Breughel and Botticelli roll out relatively ungarbled. All this know-how is attributed to an art appreciation program established by the school's parent-teacher association in the spring of 1959 and in continual operation since that time.

Each week a different reproduction of a painting is placed on exhibition in the main hallway of the building. Explanatory notes—including biographical data on the artist and comments on line, color, composition and perspective are read over the loud speaker system and then typed and posted beside the picture being displayed. When the program first started, admits Mrs. Harold Sniffen, PTA library committee member charged with its supervision, "some of us wondered whether, figuratively speaking, we weren't asking the youngsters to bite off more than they could chew." Almost immediately, however, the children began "sinking in their teeth." They started consuming the contents of art books stored in their school library and, even, asking the librarian to obtain additional volumes. When plans were being made for a field trip to spots of interest in Richmond, a number of the youngsters insisted that a visit to the museum of fine arts there be included on the itinerary. "And," continued Mrs. Sniffen, "we can't let even a day go by without changing the display as scheduled. One or two of the children—at least—will take it upon themselves to tell us about it."

An attempt is made to choose pictures that have "child-appeal." Paintings that appear to get particularly favor-



Above, children look at reproduction of Renoir painting. Exhibition is part of cultural enrichment program by P.T.A.

able receptions are those that depict other children—Renoir's "Girl with Watering Can"—and those that tell a story—Grant Wood's "Ride of Paul Revere." The most difficult problem in writing the explanatory notes is couching the information in terms that leave no room for misunderstanding. Youngsters have a penchant for mix-up. A first grader recently came home to tell his mother that the picture of the week showed "a boy who has three cats and twenty children." The mother, not understanding how this could be, called Mrs. Sniffen to find out what was what. "I explained that what I said was that the artist in question, Goya, loved to paint children and that he had twenty of his own." The confused youngster in question, however, was correct in one respect. The subject of the portrait on display did have the stated number of cats.

The general appreciation program is intended "primarily for enjoyment and enrichment." No effort is made to test on the children their acquaintanceship with the pictures exhibited. Nor are teachers asked to carry the program over into their classrooms. "Some of them do, of course," Mrs. Sniffen noted. "One, I know, put the word Rembrandt on her weekly spelling list. But she hadn't been asked to do so." It is estimated that about fifty prints have been displayed since the inception of the program. Some of them have been purchased through PTA funds; others have been lent by interested persons. The acquired reproductions are kept in the school library—and will be displayed again from time to time.

Joan Aaron, free lance writer in Newport News, Virginia, has written on cultural enrichment program in local press.

ideas you suggest

A series of articles for direct reading by children.

Charlotte B. Johnson

CHALCHIUHTLICHE

An Aztec artist carved this statue of a goddess. It was made over 500 years ago from a piece of rock that came from a volcano. The color of volcanic rock is grey. It is rough and full of little holes. To change the color of the rock, the artist rubbed it with powdered red earth, called "ochre." Red was a sacred color of the Aztecs. The Aztecs were people who lived in Mexico long ago.

Once the statue of the Goddess of Flowing Water held a flag in each hand. There is a hole cut in each hand for the flagpole. There are hollow places cut in each cheek. The eyes are hollow and the mouth and the fingernails are hollow too. In these hollows were set pieces of colored material like pearl, red coral, and obsidian (obsidian is a natural glass made by volcanic action).

Of course no Aztec had ever really seen this goddess. They believed in her and they thought they knew how she looked. In fact, they thought that she looked like one of them, an Aztec Indian. That is why she is short and has a thick body and heavy arms and legs. The head and face are heavy-looking, too. See the elaborate headdress. The Aztecs believed that Goddess Flowing Water washed people when they were born. They believed that if she were angry, the Goddess might wreck ships at sea.

The artist carved simple shapes to suggest the Goddess. Volcanic rock is not easy to carve. It is rough and coarse. The simple shapes make the statue seem to be very large. It is really not quite

COURTESY, ALBRIGHT-KNOX ART GALLERY, BUFFALO



Chalchiuhtlicue, Goddess of Flowing Water, was made from volcanic rock by an Aztec (Mexican) artist about 1450 A.D.

two feet tall. The many parts of the little statue are very much alike in shape. Some of the parts are repeated and make a pattern, or a design.

Note: Chalchiuhtlicue is pronounced chal-chee-we-et-lee-kway. It means "she with the dress of jade." The color, jade, resembles the sparkle of flowing water.

Charlotte Johnson, who edits this feature for children, is curator of education, Albright-Knox Art Gallery, Buffalo.

children's gallery



from box to box

the quality
never varies

You'll never find Venus Drawing Pencils off even a hair. They're consistent in all 17 degrees. Venus' Homogenized Lead* does it...insures uniform smoothness, perfect, smudge-free work...from pencil to pencil, box to box. They're stronger too, hold a needle-point longer. Pressure Proofing* seals the lead to the wood along its full length. Prove all this for yourself. Send coupon today. *Exclusive Venus patent

Venus Pen & Pencil Corp.,
Dept. D, Lewisburg, Tenn.
Gentlemen: Enclosed is 25¢ for
24-page instruction booklet
"Sketching with Venus Pencils,"
including FREE Venus Drawing
Pencil.

Name
Address
City Zone State



SA-11

© 1960 VENUS PEN & PENCIL CORP., Lewisburg, Tenn.

ITEMS OF INTEREST

Metalcraft Catalog Recently published, the new Craftool 16-page catalog on art metalcraft contains a comprehensive range of items including jewelry-making equipment, tools, centrifugal casting, buffing wheels and compounds, polishing accessories and wheels. All items are fully illustrated. A copy of this catalog is available free to schools, institutions and individuals. Write Crafttools, Inc., 396 Broadway, New York 13, N. Y. for your copy.



Scissors Rack The Acme Shear Company, Bridgeport, Conn., has introduced a convenient, new piece of schoolroom equipment—the KLEENCUT schoolroom scissors rack. Constructed entirely of metal, with a black finish, the rack will hold up to 50 pairs of blunt or sharp point 4" to 6" scissors. For further information, write the Advertising Dept., Acme Shear Company, 100 Hicks Street, Bridgeport 1, Connecticut.

Teaching Ceramics One of the very oldest materials from nature used by man is clay. Working with this medium can be a most rewarding experience for students. To help make your teaching of ceramics easier and more effective, you are offered a booklet of suggestions by a long established and respected manufacturer of ceramic materials for schools: Ceramichrome, Inc., 15215 South Broadway, Gardena, Calif. Here are some of the subjects: preparing for using clay in classes, tools, clay building, seven simple techniques, wheel-throwing, surface decoration, kilns and surface enrichment-glazing. Those with limited experience teaching this challenging medium will find this booklet especially helpful. For your free copy, simply write Ceramichrome and ask for "Teaching Ceramics the Easy Way." Another booklet available from the same source is "The School and Ceramichrome"; it tells how these glazes, formulated especially for schools, may be used to best advantage. Better ask for this booklet, too; no charge, of course; you'll find it helpful.

**SAY YOU SAW IT
IN SCHOOL ARTS**

Craftint

...New Ideas With Craftint
Un-Art-Co Plastic Base Paint



Texture Painting

Build up texture paintings with the addition of sawdust, paper, string, and other materials to this amazing new paint. Your students will develop an appreciation of texture in relation to color.

Teach Glaze Painting Within Class Period Time Limits

Experiment with glaze painting by using Un-Art-Co Plastic thinned out with water and add glaze over glaze until rich, transparent colorings are built up. Use the same technique as in working with oil glazes, but the plastic dries in minutes and may be over-painted immediately. Speed makes it an ideal classroom medium.

See-Through Paintings On Film

Paint with Un-Art-Co Plastic on cellophane, cellulose acetate or vinyl film to create "see-through" patterns and design.

Special Teaching Offer on Un-Art-Co Project Planning Kit

Un-Art-Co Plastic is part of the new Craftint Un-Art-Co system, a palette of 10 universal colorants (plus black and white) mixable with any of 4 bases — oil, water color, casein, or plastic. Un-Art-Co was developed for advanced students who need a compact, economical means of working in all four mediums.

We will be happy to send to any qualified teacher the complete details for obtaining a full-size Un-Art-Co Set for less than half the regular price.

THE
Craftint

MANUFACTURING COMPANY
18501 Euclid Avenue • Cleveland 12, Ohio



SURFACES AND MEDIUMS BY CRAFTINT: MADE TO HELP YOU STIMULATE CREATIVE EXPERIENCE...

Craftint Pads ✓ of newsprint, manila and charcoal drawing paper, each with its individual texture, economically manufactured to give you a variety of surfaces for student expression. Derayco Poster Color Sets ✓ invite creativity; Set No. 90 (shown), provides six ¾-ounce jars of smooth-flowing, non-toxic hues. Craftint Water Color Boxes ✓ stimulate instant response; in Set No. 118 (shown), 8 non-toxic, semi-moist, smooth, clear, brilliant, perfectly inter-mixable colors; sturdy metal box with replaceable pans, palette lid and brush.



Craftint MANUFACTURING COMPANY • CLEVELAND 12, OHIO



VERSATILE!

Ceramichrome prepared ceramic color has been especially formulated for classroom use. They have been compared to fine tempera in their smooth, brushable consistency, mixing qualities, and unmatched versatility. This similarity provides an easy transfer of known art methods to the ceramic field. All Ceramichrome colors, underglaze and glaze, may be one-fired and will intermix to obtain intermediate hues. The many features "built in" to every Ceramichrome product insure successful ceramic programs "from Kindergarten to College". Send today for your free copy of the information packed booklet "Teach Ceramics The Easy Way".

Ceramichrome

Dept. SA-1 School Division
15215 South Broadway Gardena, Calif.



Enamel powders
Spraying Equipment
Hotpack kilns
Enamelled tiles
Jewelry kits
Metal shapes
Tools and accessories
Liquid enamels
Firing tools

A complete line of supplies for enameling, ceramics, and other crafts. Order from one source for fast shipment and low price.

Over 200 enamel colors listed, more than 50 jewelry items, an outstanding selection of copper trays, bowls, and free form pieces.

SEND FOR YOUR FREE COPY NOW

THOMAS C. THOMPSON CO.
Dept. SA-1539 Deerfield Road, Highland Park, Illinois

Please send your free catalog of enameling and craft supplies.

NAME
ADDRESS
CITY ZONE STATE

ITEMS OF INTEREST *Continued*

Colored Tissues It's amazing to see the array of people, animals and things you can make from colored tissue, plus a bit of imagination. To help you get started in this exciting activity the Austen Display, Inc., 133 West 19th St., New York 11, N.Y. offers at no cost a swatch book covering their wide range of 42 brilliant colored tissues, plus reprints of an article by a qualified art educator showing examples of colored tissue in action in school. Also included is a booklet by Toni Hughes giving suggestions for making several different tissue paper designs and forms. You'll want to try some of the fresh new ways of using colored tissue suggested in the helpful material offered you. Write Austen Display, Inc. for your free Custom Tissues sample book, idea booklet and reprint of article.



New Package An attractive new box has been designed for Prang Charcoal Pencils, bringing it into the family of Prang art material packages. These pencils are made of finely ground materials giving a smooth performance on all surfaces. Now available in three grades: soft, medium and hard. They also feature a paper-wrapped case, with self-sharpening string attachment. On sale from your school supplies dealer.

Modeling Clay The line of modeling and firing clays offered by M. Grumbacher, Inc. has been changed to make them easier and more efficient for you to use. The modeling clay, in dry form, needs only the addition of water; the moist clay comes in 5-pound cartons with plastic seal liners to insure freshness; the moist firing clay has a smooth texture, high plasticity and is excellent for throwing, casting and other ceramic work. Firing range is from cone 06 to cone 3. Your school supplies dealer or ceramic supplies store will have these Grumbacher clays in stock.

New Film Discovering Sculpture is the title of a new film released by Bailey Films, Inc., 6509 DeLongpre Ave., Hollywood 28, Calif. According to information sent to us by the publisher, the film tells a story from a child's point of view. A small boy and his brother enjoy creating things out of materials found everywhere: stones, sticks, mud, sand and water, scraps of wood and metal. Some of their ideas become objects that move or change shape, others just stand still. The children experiment by putting things together to see what they turn out to be, then changing them into something else. For complete information on this and a variety of other films, write Bailey Films, Inc.



Linoleum Cutters, Water Soluble and Oil Inks

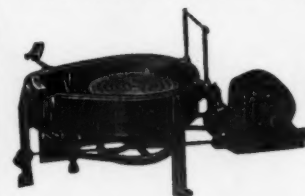
- Low cost, excellent quality
- Hand ground steel cutters
- High quality pigment ink with many extra uses

Write for FREE lesson plans. Ask your school supply house for . . .

"SPEEDBALL"

Sponsors of National Scholastic Block Printing Awards

B & I POTTERY MAKER POWER-DRIVEN, VARIABLE SPEED



Only
\$57.50
less
motor &
belt
f. o. b.

Professional features, never before available at such a popular price! Versatile enough for advanced craftsmen, yet simple enough for beginners' use. Precision built, compact, portable. Mounts anywhere. New variable speed reducer with adjustable foot controls provides speed range from 38 to 130 r.p.m. Built-in water container, attached wedging wire, reversible 9-inch throwing head with recess for molding plaster bats. Ideal for school or home studios. Order by mail now . . . or write for complete literature.

B & I MANUFACTURING CO., Dept. SA, Burlington, Wis.



A SINGLE ANSWER TO
All Your Craft Needs!

SAX-CRAFT CATALOG

200 big pages. Dozens of crafts and art supplies. Reasonable. Prompt. Since 1910. Teachers: Request Catalog No. 62 on School Letterhead.

SAX-CRAFTS, INC., Dept. SA
1101 N. Third Street Milwaukee, Wisconsin



Harve Stein

creates a mood of spatial contrast
with **HIGGINS** ink

Compositional tensions and contrasts—scale, tonality and texture—dominate Harve Stein's pictorial interpretations. The contrast between the brittle pen lines and the soft brush textures create a sense of active tension... of spatial contrast.

"The crisp blackness of Higgins Ink is indispensable to my effects," says Harve Stein.

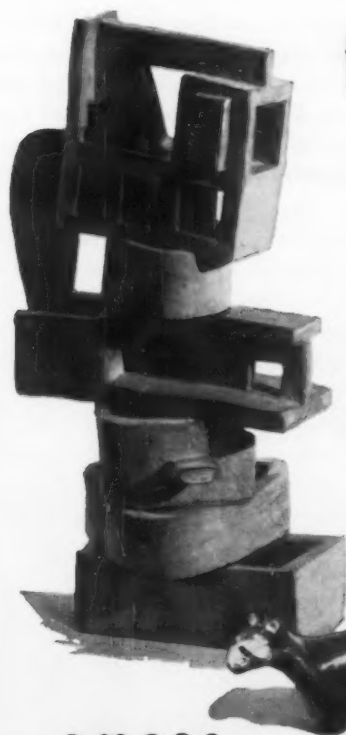
At art and stationery dealers everywhere.

From "Galileo
And The Magic
Numbers" Little,
Brown & Co., 1958.

"The International
Standard
of Excellence"

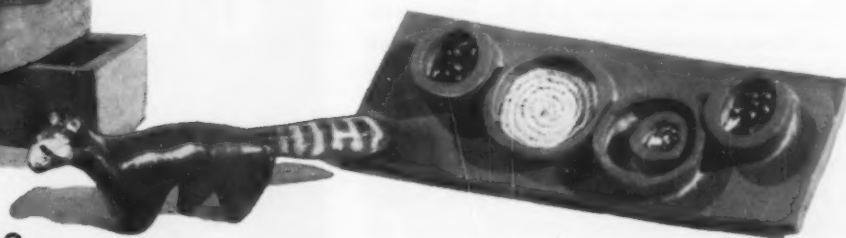


HIGGINS INK CO., INC. BROOKLYN, NEW YORK



permanent clay modeling
without kiln or oven firing

Space, texture and form are represented by the clay cloisonné, slab animal and three-dimensional construction. All were cut and shaped from slabs of Marbled and Mexican Pottery Clay rolled to even thickness. Objects modeled of these two clays are permanent because they harden without kiln or oven firing. They may be decorated in relief, painted with tempera colors, carved and incised. Marbled is a gray clay in moist form. Mexican Pottery Clay, a rich terra cotta color, is available either dry or moist. Send for Booklet C-61 on care of clays and suggestions for modeling.



AMACO. AMERICAN ART CLAY COMPANY INDIANAPOLIS 24, INDIANA

Claude Lorrain is probably best known as the most famous painter of the classical landscape. Howard Collins offers a thoughtful statement on the works of Claude in the light of their historical context.

Howard F. Collins

Within the broad framework of the Baroque, a bewildering array of painting styles are so loosely grouped that the traditional concept of the term is often stretched beyond recognition. When we think of artists breaking through this loose classification, the vigor and turbulence of the work of such men as Rubens and his followers are usually brought to mind; artists whose dynamic, rhythmic style places severe

natural bounds and thus introduce elements of appeal other than spatial harmony.

The paintings shown here are typical of Claude's work at two distinct phases of his career. *The Embarkation of The Queen of Sheba* was painted in 1648, after he had been in Rome a little more than twenty years. The ruins painted so often by Claude were not imaginary but based on the countless drawings of the Roman Campagna which he made. This painting is composed with two intersecting diagonals which focus attention on the sun. John Ruskin, the Victorian critic, who, it should be noted, eschewed all Classical art, did suggest that Claude was the first to set the pictorial sun in the pictorial sky. The word "pictorial" undoubtedly refers to the widely held notion that Claude's paintings were depictions of limited (finite) space, a controlled depth which ascribes to Claude de Lorrain the discipline of Jan Vermeer and the Classical deployment of space, form, and color as pursued today by such artists as Piet Mondrian. R. H. Wilenski, the renowned English critic, suggests that the landscape of Claude "forestalled the modern Cubist-classical Renaissance." It is often said that while making his many sketches of the Campagna, Claude "mastered Perspective." In this

CLAUDE DE LORRAIN, CLASSICAL MASTER

strain on the normal Classic canons of composition. However, among the painters who epitomize the Classical Baroque such as Jan Vermeer and Nicholas Poussin, there are those whose ordered harmonies seem uncannily suffused with an aura of disquiet which often causes the viewer to experience the feelings of mystery and insecurity not normally associated with the Classic mode.

One painter who can be studied as such a phenomenon is that French artist, who along with his compatriot Nicholas Poussin, is considered the archetype of the Classical Baroque. His name was Claude Gellée but he is usually referred to as Claude de Lorrain after the area of his birth. The careers of Claude and Poussin parallel in many ways. Both were French and both spent most of their professional lives in Italy where they became preoccupied with ancient Classical ruins. However, whereas the Classicism of Poussin is unassailable, the very precision and deliberation of Claude's poetic vistas make them suspect. Like the resolute, frozen harmonies of Jan Vermeer, they seem ordered beyond all

Below, "*The Embarkation of the Queen of Sheba*" by Claude.



PHOTO COURTESY NATIONAL GALLERY, LONDON



PHOTO COURTESY MÜNCHEN BAYER. STAATSGEMÄLDENSAMML.

Above, "*The Expulsion of Hagar*" reveals classical harmony.

regard it is interesting to recall a quotation from Ruskin, who overlooked the most serious ineptitudes of draughtsmanship among his beloved Pre-Raphaelites. "It is disgraceful, for instance, that any man should commit such palpable and atrocious errors in ordinary perspective as are seen in the quay (dock) in Claude's sea piece (*The Embarkation of the Queen of Sheba*) . . .; but still these are not points to be taken into consideration as having anything to do with artistic rank, just as, though we should say it was disgraceful if a great poet could not spell, we should not consider such a defect as in any way taking from his poetical rank."

Claude had been in Rome a little over twenty years when he painted *The Embarkation of The Queen of Sheba* and as time went on his painting became much less complex. It began to shed the extraneous as it relentlessly worked its way toward a final distillation of his aims. *The Expulsion of Hagar* was painted in 1668, twenty years after *The Embarkation of The Queen of Sheba*. According to the generally accepted notion of the term Classic, this painting, at least superficially, conforms to all the rational proscriptions of Classical harmony. The calm repose created by the horizontal elements is given strength and stability by the simple verticals of the building, while the figures occupy the point of interest where these lines converge with the diagonal base line. However, it is this very proximity to perfection that causes anxiety in the observer. In the earlier painting the complex irregularity of the architecture and the sporadic arrangement of the figures seem to create a resiliency or flexibility which allows the composition to move and breathe. This is unlike the simplicity of the ordered composition in *The Expulsion of Hagar* which creates an air of unnatural stillness as though this man-made model of a Classical universe could be at any moment shattered by unknown forces.

Its very brittleness seems to imperil its existence. We might simply say, that to those so attuned, overtones of Romanticism or the poetic, are present in this Biblical scene. Unlike the anthropocentric art of Poussin, the figures here are dwarfed by the gargantuan forms of the desolate structures and the vastness of the terrain. Abraham's dismissal of Hagar and her son Ishmael (the historic progenitor of the Arab people) becomes a miniscule incident in this vast splendor of earth and sky as the crumpled ruins in the foreground offer a note of pathos. One is also put off balance by the time disparity between the Classic ruins and the figures exhumed from Biblical antiquity. Although probably uncontrived in the work of Claude, this type of anachronism is a device often used for similar results by today's Surrealists.

Claude de Lorraine was one of the many artists who studied in Rome in the Seventeenth Century. Both he and Poussin were fortunately successful enough to be able to remain in Rome and enjoy the freedom to paint as they wished rather than having to submit to the design restrictions imposed at that time on the artists in France. Claude sold everything he painted after the age of forty. It is also interesting to note that although he and Poussin are considered to be the first artists to paint in a truly international Baroque style, Claude, unlike his erudite compatriot, was practically unschooled.

The essential nature of the art of Claude de Lorraine can be resolved only by the observer himself. In fact, the strange ambivalence of his work suggests that often a work of art is never really completed until it is mirrored in the eyes of the viewer who also becomes an artist, a creator. Like Rubens, the viewer is the master painter who applies the final glazes; glazes which invariably reflect his own psychic disposition. Such a painting is an implement through which each observer reveals his notion of destiny. To some, Claude's *The Expulsion of Hagar* is, like the work of Vermeer or Cézanne, a depiction of limited depth, a labyrinthine enclosure symbolizing the Classic concept of the four dimensions of space. To others, Claude's land and sky seem limitless and his sun glows with splendor from the vast firmament of the heavens. They sense that restless forces somewhere in the remote, curved periphery of space are ever threatening the finite harmony of the Classical world.

Howard F. Collins teaches art history in the art education department, Kutztown State College, Kutztown, Pennsylvania. His series stresses artists who have influenced history and describes the impact of cultural forces on art production.

understanding art

GOOD BOOKS

FOR ART TEACHING

IDEAS and METHODS



In Canada at slightly higher prices:

Order from MOYER VICO LTD.

MONCTON • MONTREAL • EDMONTON
TORONTO • WINNIPEG • SASKATOON



LETTERING: A Guide for Teachers

by John Cataldo, Associate Professor, Pennsylvania State University

An original work from cover to cover, offering practical help and ideas for making and using letter forms. You'll find suggestions for using lettering to express ideas and emotions, help in developing original letter forms, and lively, all new alphabets. You'll see how beautiful, expressive and dynamic lettering can be, how challenging to the hand and mind. A refreshing and unique approach that you'll enjoy.

80 pages Size 8 x 11 Fully illustrated color throughout Price \$6.00, circle ▽ below

COLLAGE AND CONSTRUCTION in Elementary and Junior High Schools

by Lois Lord, Chairman, Art Department, The New Lincoln School, New York City
A source of fresh and exciting art activities for teachers to use in helping children express their imaginative ideas. Offers material in four subject areas: Wire Sculpture, Constructions—including mobiles and stabiles, Collage, and Suggestions for Teachers. Emphasis is on simplicity and classroom workability. Many examples of children's work.

112 pages Size 7½ x 10 Fully illustrated Price \$5.95, circle ■ below

ART WORKSHOP LEADERS PLANNING GUIDE

Edited by Howard Conant, Chairman, Dept. of Art Education, New York University

A guide for art teachers and community group leaders concerned with organizing and conducting creative art workshops. Based on a recent series of seminars at N.Y.U., where 37 highly qualified art educators discussed this subject from all educational levels. Summarized for you by Dr. Howard Conant, leader of the seminar. You'll find much helpful material in this book. Action photos of workshops and art classes amplify the text.

44 pages Size 8½ x 11 Fully illustrated Price \$2.60 Circle ⊕ below

EXPLORING PAPIER-MÂCHÉ

by Victoria Bedford Betts, formerly, Art Consultant, Binney & Smith Co., New York City

A here's-how book giving ideas and methods for making varied, useful, and exciting things from papier-mâché. Many large photographs (four in full color) and original drawings show finished pieces, processes and techniques. Emphasis is on simplicity and classroom usefulness. Dozens of fresh new forms and designs to stimulate originality.

134 pages Size 7¾ x 10½ Fully illustrated Price \$6.00, circle ● below

PAPER SHAPES AND SCULPTURE for school use

by M. Grace Johnston, Asst. Supervisor of Elementary Art, Newark, New Jersey

A book of methods, materials and techniques for using paper as a creative art medium in elementary and junior high schools. Especially helpful to classroom and art teachers—grade five through junior high. Helps children quickly learn to use paper with skill and originality. Large photos illustrate finished pieces; drawings and text show processes.

70 pages Size 8½ x 11 Fully illustrated Price \$4.75, circle ○ below

MURALS FOR SCHOOLS

by Ame W. Randall, Head, Art Dept., Alameda State, Hayward, Calif.

A here's-how book for making murals in the classroom. This book of ideas, methods and uses of materials in mural making will be particularly helpful to the classroom and art teacher. It gives suggestions for mural themes; ideas on design, color and arrangement; use of basic media; ideas on planning murals; hints on care and storage of materials.

112 pages Size 7¾ x 10¾ Fully illustrated Price \$5.95, circle ▲ below

MASK MAKING, Creative Methods and Techniques

by Matthew Baranski, Art Teacher, Buffalo, New York Public Schools

A book for teachers giving ideas for designing and making masks for all occasions. With many illustrations and readable text, it shows you how to make masks everyone enjoys... the kind with real personalities. Only a few simple tools and inexpensive materials are needed. Ideas for all ages, grade through high. Many sketches and photos.

112 pages Size 7½ x 10¾ Fully illustrated Price \$3.50, circle + below

PAPER SCULPTURE

by M. Grace Johnston, Asst. Supervisor of Elementary Art, Newark, New Jersey

Have you tried the fascinating experience of taking a flat sheet of paper and making three-dimensional designs—modern designs that sparkle with originality? You'll find a rich store of ideas in this book. It also gives methods and techniques for cutting, bending, scoring, folding, fastening, and assembling. A stimulating and helpful book.

52 pages Size 8½ x 11 Fully illustrated Price \$3.75, circle □ below

CREATIVE EXPRESSION WITH CRAYONS

by Elise Reid Boylston, formerly, Supervisor of Elementary Art, Atlanta, Georgia

Have you ever wished you had at your finger tips a source of ideas using crayons—new—stimulating—interesting ideas for your classes? This book emphasizes creative art and suggests ways to develop creative leadership. It also gives, with many illustrations and readable text, a wide range of interesting and useful methods of using crayons.

100 pages Size 7 x 10 Fully illustrated (6 in color) Price \$3.95, circle ★ below

MAIL THIS COUPON TODAY!

Please send book(s) as indicated by the symbol(s) I have circled

▽ ■ ⊕ ● ○ ▲ + □ ★ ☐ Send bill payable in 30 days ☐ Payment enclosed

DAVIS PUBLICATIONS, Inc. • 1111 Printers Building, Worcester 8, Massachusetts

Ship and bill to: Name _____

PLEASE PRINT NAME AND ADDRESS

Street _____

City _____ Zone _____ State _____

School Address _____

How important are brushes in my art education program?



How do I go about selecting the right type of school art brushes? What do I look for in a good school art brush? This latest addition to Delta's comprehensive school program is expressly written to answer these and many other questions. It is intended for Purchasing Agents, Art Supervisors and Art Teachers who are directly concerned with the proper selection, use and care of school art brushes. It offers check lists of desirable features and furnishes a guide on how to select, and judge school art brushes which will perform well and stand up under long use.



Write today on school stationery for your free copy of "Check List for Better School Art Brushes"



delta

brush info corp., 120 south columbus avenue, mount vernon, n. y.

NOW READY
Our new 1961-62 Catalogues
on
Ceramics • Copper Enameling • Mosaics
Send for your free copies today!
SEELEY'S CERAMIC SERVICE
9 River Street, Oneonta, New York

PLASTI-TAK

Imitated, YEP... Duplicated, NOPE!

The ORIGINAL and still the best RE-USABLE adhesive for posting charts, papers, art work, etc. on ANY surface. Far better than tapes, tacks, staples or waxes. Lasts indefinitely, damages nothing. Order from your school supplier or write for sample.
BROOKS MFG. CO., Box 31-156C, Cincinnati 31, Ohio

SILVERCRAFT

Send for free catalogue of the world's finest jewelry findings and imported tools.

WM. J. ORKIN, INC.

373 Washington Street, Boston 8, Massachusetts

What's
NEW?

IDEAS

VALUES

"Palette Patter" keeps you posted on the latest and best in artist materials and equipment, newest techniques, outstanding values and special offers. To get your FREE copy regularly... write Dept. S-11



Lewis

ARTIST SUPPLY COMPANY
6408 WOODWARD AVE. DETROIT 2, MICH

TEACHERS' BUYING GUIDE



Fully illustrated with hundreds of art and craft items to help make your teaching easier—results more exciting. You're sure to find a wide variety of items to fit your every need. Write today for Teachers' Buying Guide—free to teachers.

DWINNELL ART & CRAFT SUPPLY

Dept. SA-111 2312 National Road Wheeling, W. Va.

O-P Craft

Crafts For
Creative
Surface Decoration

EXCITING CRAFTS for DESIGN—DECORATION

A big variety of interesting practical items adaptable to unlimited decorative treatments. Basswood Boxes, Candleholders, Shakers, Bookends, etc. Quality items at low prices.

74c O-P CRAFT CO., Inc.

Write for Catalog

SANDUSKY, OHIO

CERAMICS, MOSAIC, COPPER ENAMELING

**YOUR COMPLETE SOURCE
OF MATERIALS & EQUIPMENT**

New large discounts to schools

No. 6 fully illustrated

INSTRUCTIVE CATALOG

50¢ (refunded on \$5 order)

FREE if requested on school letterhead by staff

TEPPING STUDIO SUPPLY CO.

PROFESSIONAL STAFF

DEPT. SA—3517 RIVERSIDE DRIVE, DAYTON 5, OHIO

Your Leading Source for COPPER ENAMELING and other CREATIVE CRAFTS

92 JAM-PACKED PAGES...

filled with the latest exciting "Here's How" information and supplies on copper enameling from Immerman's... the nation's leading manufacturer-distributor of kilns, tools, enamels, metals, etc.!

UNUSUAL CRAFT MATERIALS!

Included are dozens of pages of stimulating information and suggestions for creative projects using Tumbled Semi-Precious Gems • Leather • Mosaics • Glass Etch • Reed • Raffia • Raf-Cord • Cork • Metal Tooling & Etching • Gem Craft • AND THE NEWEST CRAFT: U-STAIN GLASS (see our ad on page 43)

If you are not on our mailing list, send for your free catalog today!

ARET

IMMERMAN & SONS

Dept. CH-93 • 1924 Euclid Ave. • Cleveland 15, Ohio

A Valuable Assistant . . .



Keep a copy of Hammett's #610 illustrated Catalog handy as an aid in teaching Arts and Crafts. It lists, describes and prices all the supplies and tools needed to make attractive and useful articles in metal, wood, leather, reed, pottery, etc. Includes bookbinding, block printing, basketry, toymaking, looms, weaving and Books of Instruction.

J. L. HAMMETT CO.

264 Main Street, Cambridge, Mass.

FREE CATALOG AT YOUR REQUEST

MOTHER-OF-PEARL CHIPS Twelve Lustrous Colors

Mosaics, murals, and many other decorative art activities in school, home and youth groups. Exciting and educational for all ages.

Available in two sizes—rice and sand

WRITE FOR FREE SAMPLE and PRICE LIST **Universal Crushed Shell Co.**
P. O. Box 815 • MUSCATINE, IOWA

A NEW IDEA... THAT WORKS!

"LITHO-SKETCH"

... print real lithographs from paper plates... No stone, no heavy press. Send \$3. for pp. Sample Kit or write for details

SAXCRAFTS, INC.

1101 N. 3rd Street, Dept. SA, Milwaukee, Wisconsin

EARTH AND FIRE

By Samuel R. Scholes
Professor Emeritus, State Univ.
of N. Y. Coll. of Ceramics.

A simple and technically accurate introduction to Ceramics for young people.

Paper, 49 pp., illustrated Price, \$1.00 postpaid

Address: S. R. Scholes, Box 752, Alfred, N.Y.



Because you gave
the UNITED way

• 28,000 agencies will
continue to provide vital
health, welfare,
and recreation services

• 81 million people
will be helped

Your once-a-year
gift pays dividends
all year long.



ITEMS OF INTEREST *Continued*

New Catalog The new catalog of the O-P Craft Company, Inc. of Sandusky, Ohio has recently been published and is yours for the asking. It lists, describes and illustrates a wide assortment of basic items ready for your pupils to decorate with original designs and colorful media. For example, you'll find wooden trays, bowls, plates, buttons, rings and boxes, to name a few of the items. Three new plastic items for your water color classes are color mixing trays, water color cups, and palette trays. These lightweight, durable and dent-resistant items have a wide flange to eliminate tipping. The flange is also handy if you want to tape the item to an easel or drawing board. Write O-P Craft Co. for your copy of Catalog No. 62—a handy reference and buying guide.



Colored Chalk Shown here is the new package for Amaco Dustless Colored chalk. The molded plastic sections represent convenience when the box is in use and a handy breakage-free container for storage. The box holds 24 clear, intense colors of chalk and the hexagon shape of the sticks offers variety of line and freedom from roll. For a free sample of this high quality colored dustless chalk, please write American Art Clay Co., Indianapolis 24, Indiana.

Color Slides A new series of color slides covering ten different areas of contemporary art, sculpture and architecture of Southern California are illustrated and described in a folder received from the photographer and publisher of the series, J. Barry O'Rourke, 1074 S. La Cienega Blvd., Los Angeles 35, Calif. Some of the subjects included are: churches, schools, homes, business buildings, sculpture, art works, etc. For a copy of the folder and more details about the slides, please write to J. Barry O'Rourke.

Coming Events The annual conference of the American Occupational Therapy Association will be held this year at the Sheraton-Cadillac Hotel in Detroit, Michigan. The dates are November 6-8. Better plan to attend this conference.

Rubber Cement A new item called Peel-off cement is offered by Wilhold Glues, Inc., 678 Clover St., Los Angeles 31, Calif. Just brush this cement on one side of the paper, let it dry (it takes only a few seconds) and you are ready to stick over and over again; and each time the paper peels off clearly. Ask your school supplies dealer about Peel-off cement or write for catalog to Wilhold Glues, Inc., at the above address.

Ideas and Methods for Creative Teaching

BOOKS

Art Activities for the Very Young, Hoover	\$4.85
Art From Scrap, Reed and Orze	3.95
Art Workshop Leaders Planning Guide, Conant	2.60
Bulletin Boards & Display, Randall and Haines	3.75
Collage and Construction in Elementary and Junior High Schools, Lord	5.95
Creative Expression with Crayons, Boylston	3.95
Exploring Papier Maché, Betts	6.00
Guatemala Art Crafts, deLemos, Cloth Binding	5.75
Paper Binding	3.50
Lettering: A Guide for Teachers, Cataldo	6.00
Mask Making, Creative Methods and Techniques, Baranski	5.50
Murals for Schools, Randall	5.95
Paper Shapes and Sculpture for school use, Johnston	4.75
Paper Sculpture, Johnston	3.75

Order from the following sources,
or Davis Publications, Inc.
Printers Building
Worcester 8, Massachusetts

ALABAMA:

Standard School Service, 3827 First Ave. N., Birmingham 6

CALIFORNIA:

Sather Gate Book Shop, 2335 Telegraph Avenue, Berkeley 4
A. C. Vroman, Inc., 383 So. Pasadena Avenue, Pasadena

COLORADO:

American School Supply Co., 2301 Blake St., Denver 2

ILLINOIS:

Beckley-Cady Co., 1900 No. Narragansett, Chicago 39
A. C. McClurg & Co., 333 East Ontario Street, Chicago

LOUISIANA:

Jenkins Book Co., 600 Magazine Street, New Orleans 12

MASSACHUSETTS:

Campbell and Hall, Inc., 989 Commonwealth Ave., Boston 17
J. L. Hammett Co., Kendall Square, Cambridge 42
H. R. Hunting Co., Burnett Rd. and First Ave., Chicopee Falls

MINNESOTA:

St. Paul Book and Stationery Co., 55 East Sixth St., St. Paul 1

MISSOURI:

Hoover Bros., Inc., 1511 Baltimore Avenue, Kansas City

NEW JERSEY:

Baker and Taylor Co., 1405 N. Broad St., Hillside
J. L. Hammett Co., 2393 Vaux Hall Road, Union

NEW YORK:

Acme Code Company, 507 West 33rd Street, New York 1
American News Co., 131 Varick Street, New York 13
American Seating Co., 935 West Genesee Street, Syracuse
Bardeens, Inc., 543 E. Genesee Street, Syracuse 1
Graphic School Supplies, Cortland, N. Y.
J. L. Hammett Co., 165 Water Street, Lyons
Peckham Little Co., 243 West 17th Street, New York

NORTH DAKOTA:

Northern School Supply Co., P.O. Box 1571, Fargo

OKLAHOMA:

Dowling, Inc., 2nd and Broadway, Oklahoma City
Oklahoma Seating Co., 19 W. Main Street, Oklahoma City 2

PENNSYLVANIA:

Garrett-Buchanan Co., 12 South 6th Street, Philadelphia 6
Kurtz Brothers, Clearfield

TENNESSEE:

Tennessee Book Company, 126 Third Ave. No., Nashville 3

TEXAS:

Hoover Bros., Inc., 1305 North 14th Street, Temple
The Methodist Publishing House, 1910 Main Street, Dallas 1
Practical Drawing Co., 2205 So. Lamar Street, Dallas 2

WASHINGTON:

John W. Graham & Co., 707-711 Sprague Avenue, Spokane 6

CANADA (prices slightly higher):

Moyer Vico Ltd., Moncton, Montreal, Toronto, Winnipeg, Saskatoon, and Edmonton

Now you can take it with you! With the new Speedball Auto-Feed you can letter anytime, anywhere with uninterrupted speed and precision. Clips in your pocket like a fountain pen! Adapts for any Speedball point! Ends time-wasting dip!

NEW SPEEDBALL AUTO-FEED*



FILLS LIKE A FOUNTAIN PEN

PUSHBUTTON FEED FOR SPEEDBALL PENS

Guaranteed
*Pat. Applied For

C. HOWARD HUNT PEN CO.
CAMDEN 1, N. J.



A-1



B-3



C-6



TEXT BOOK



INKS

NEW EASY WAY TO TEACH...

STAINED GLASS
no cutting, firing or soldering

Good for all age levels! 19 transparent, brush-on colors (for glass, acetate, foil, metal, etc.) combined with pliable lead authentically simulate leaded stained glass. Available in bulk or demonstration kits.

TEACHERS' TEST KIT \$1.00
Stains, lead, glass, acetate, book only

See our ad on page 41 for FREE LITERATURE

IMMERMAN AND SONS
Dept. SG 171 • 1924 Euclid Ave. • Cleveland 15, O.
A-3276

30 BRILLIANT CERAMIC COLORS...

Ready for
instant use!



No fuss! No muss! Just dab a brush into any of the 15 Liquid Overglaze or 15 Liquid Underglaze Colors and apply directly to your ware. Each set contains strong, deep colors. Easy to mix for intermediate shades or with white for pastels. There's one full ounce of color in each underglaze jar; 1/10 lb. of color in each overglaze jar. Each 15-color set is attractively boxed with two multi-purpose brushes and instructions. Order today!

B. F. Drakenfeld & Co., Inc. SA
45 Park Place, New York 7, N. Y.
Gentlemen: Attached is my check for ...
☐ Liquid Overglaze Set.....\$11.00
☐ Liquid Underglaze Set..... 5.00
I will pay shipping charges.

NAME _____
ADDRESS _____
CITY / ZONE _____ STATE _____



☐ Send me the Drakenfeld catalog of prepared glazes, clay bodies, electric kilns and other ceramic supplies.

Drakenfeld

WRITE FOR FOLDER AND CHART SAO

when you need quality artists' oil colors at a popular price ...

when you want uniform consistency ...

smooth brushing quality brilliant ... permanent ...

artists' oil colors

ask for

Talens

ORPI

BY THE MAKERS OF REMBRANDT ARTISTS' COLORS
TALENS & SON, INC., UNION, N. J.

FLEX-FLO DISPENSER

12 OZ. SQUEEZE BOTTLE FOR TEMPERA AND OTHER LIQUIDS. TRANSLUCENT PLASTIC SHOWS COLOR CONTENT.

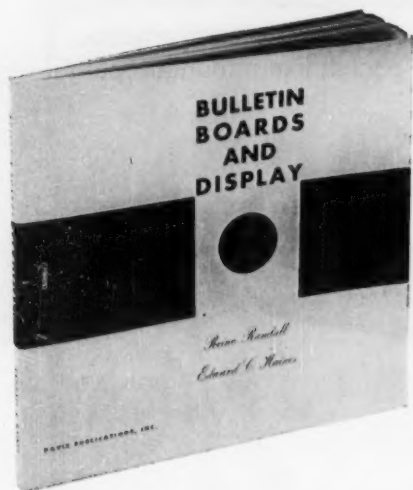
PACKED 12 TO A SET FOR ALL YOUR COLORS.

USED BY ART, GRADE AND CRAFT TEACHERS. \$7.50 PER SET POSTPAID WITH SCHOOL PURCHASE ORDER.

Lamp Products Box 34, Elma, N.Y.

AND AT LEADING SCHOOL SUPPLY COMPANIES





NEW BOOK

BULLETIN BOARDS AND DISPLAY

by **Reino Randall**, Associate Professor of Art, and **Edward C. Haines**, Assistant Professor of Art, both of Central Washington State College, Ellensburg, Washington.

A book that combines basic design with imaginative use of materials to give you a fresh new source for making bulletin boards and displays that sparkle with originality—dramatize that impelling message—get the attention you want.

Written by teachers with a rich background of public school and college teaching experience—plus special work in the field of bulletin boards and display—you'll find the material presented in a most helpful and appealing way. In addition, the authors stress the importance of encouraging students to make unique and personal displays.

This book offers such variety in materials and design suggestions that you'll turn to it often for help when a bulletin board or other display needs that expressive, dynamic touch that sets it apart from the ordinary. Whether an individual or class activity, you're sure to find the kind of help that sparks the imagination yet offers the practical help so essential to a successful display.

With this book as your guide you'll see how easy and stimulating it is to make bulletin boards and displays that sparkle with originality; how the fresh new ideas offer limitless opportunities to give graphic expression to words; and how display can be a fascinating and effective tool for teaching and learning.

But you should see this book and then judge for yourself the ideas and practical help it offers. We'll gladly send on 10-days approval to your school address.

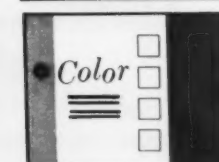
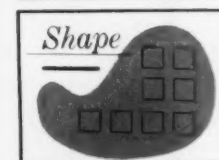
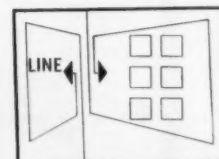
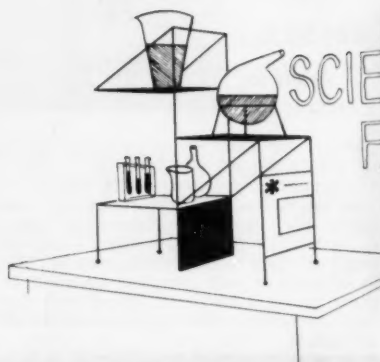
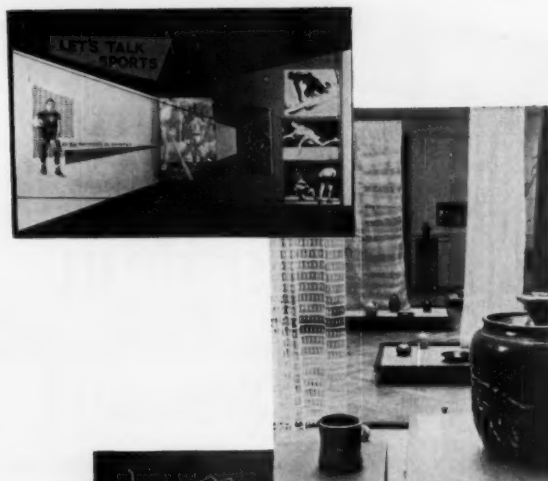
Order Today—
from your dealer or direct

Fully illustrated with photos and drawings,
64 pages.

PRICE \$3.75

In Canada at slightly higher prices:
Order from **MOYER VICO LTD.**

WONCTON • MONTREAL • EDMONTON
TORONTO • WINNIPEG • SASKATOON



MAIL THIS COUPON TODAY!

DAVIS PUBLICATIONS, INC., 1111 Printers Building, Worcester 8, Massachusetts

Please sendcopies of **BULLETIN BOARDS AND DISPLAY** at \$3.75 each.

☐ Check for \$.....enclosed ☐ Send bill payable in 30 days

Ship to: Name.....
(Please print name and address)

Street.....

City.....Zone.....State.....

School Address.....

MALFA OIL COLORS

by
Weber

MALFA OIL COLORS give you the purity, brilliance, and permanency you want. Use them, and enjoy the superior brush response and workability of the finest colors, at popular prices. Discover, too, the new Malfa Metallic Oil Colors — Gold and Silver.

For Water Color Painting at its best, use Weber's complementary line of MALFA WATER COLORS, available in 1/2 x 3" tubes in a selected palette of 45 colors and whites.

For your complete art classroom needs, specify Weber artists' materials.

F. WEBER CO.
Makers of Permalba

Philadelphia 23, Pa.



Tube Size
1" x 4"

organization news

NATIONAL ART EDUCATION ASSOCIATION

The conference pattern of the NAEA is designed to provide for regional meetings in the even numbered years. The meeting dates and locations of the four affiliated regional organizations and their contacts for program and management information are as follows:

Eastern Arts Association: April 11-14, 1962, Hotel Commodore, New York City. Convention Manager: Don Irving, 82-B Elm Street, Oneonta, New York. Secretary, Lillian Sweigart, Kutztown State College, Kutztown, Pennsylvania.

Western Arts Association: April 15-19, 1962. Netherland Hilton Hotel, Cincinnati, Ohio. Convention Manager, Alex Pickens, Dept. of Art, University of Georgia, Athens, Georgia. Secretary, Perry Ragouzis, Art Dept., Illinois State Normal University, Normal, Illinois.

Pacific Arts Association: April 17-21, 1962, University of Washington, Seattle, Washington. Convention Manager: Henry Petterson, Art Director, Seattle Public Schools, 815 4th, North, Seattle, Washington. Secretary, Louise Haskins, 230 College Avenue, Palo Alto, California.

Southeastern Arts Association: April 25-28, 1962. Golden Triangle Hotel, Norfolk, Virginia. Convention Manager, Ina Johnson, Norfolk City Public Schools, 735 Pembroke Avenue, Norfolk 7, Virginia. Secretary, W. Randolph Cheatham, 2900 Claredon Drive, Bon Air, Virginia.

As a Department of the National Education Association, the NAEA has opportunities to work closely with other professional teacher associations affiliated with the NEA. Two associations have announced program plans relating to art which will be of interest to art teachers. The Association for Supervision and Curriculum Development will feature in the April 1962 issue of its official journal *Educational Leadership*, "The Arts in the School."

The American Association of School Administrators hold their annual conference in Atlantic City, February 17-21, 1962. A portion of the conference will be devoted to a discussion of goals for America derived in the main from the report of the President's Commission for National Goals. Seminars are being developed to discuss the various goals and one of the seminars will be given to a discussion of the following art related goal: "To release the artistic and creative potential of all citizens, young and old, and to develop appreciation for art in all its forms." The art seminar will be held Tuesday morning, February 20.

Ralph G. Beelke, Executive Secretary

This column will be shared alternately between the National Committee on Art Education, the National Art Education Association, and the U.S. Office of Education, for more intimate reports of various activities.



New Book

ART from SCRAP

by **Carl Reed**, Professor of Art Education, and **Joseph Orze**, Associate Professor of Art Education; both of State University College of Education, New Paltz, New York

A book of materials, methods and ideas for using a wide variety of discarded, inexpensive, and readily available items for exciting and creative art activities.

Written by teacher-authors with many years of experience working with teachers, you'll find the material presented in a most helpful and appealing way. In addition, the authors stress the importance of original work and encourage at all times the creative approach to the use of materials; the illustrations are intended only as suggestions and examples of work done by others.

Some discarded items and a desire to experiment with materials are the basic ingredients for making lively and original designs and forms with limited tools, space and budget. This book offers such variety in media and projects that you'll turn to it often when looking for activities that may be carried out at little or no cost. Here are the specific subject areas covered; you're sure to discover many variations as you experiment:

SCULPTURE
GRAPHICS

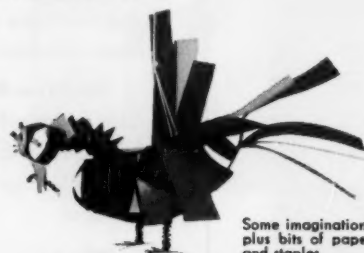
MOSAICS
PUPPETS

MASKS
COLLAGES

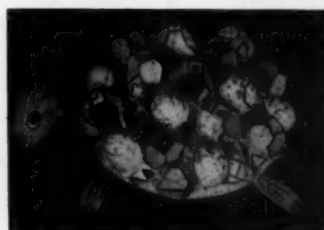
JEWELRY
CRAFTS

In addition, you'll find a long list of scrap materials (nearly 200 are mentioned), some formulas and mixtures to use when standard items are not available, and an ingenious projects and materials chart which keys page numbers to the materials and activities categories.

With this book as your guide you'll see how easy and stimulating it is to work with scrap materials; how the fresh new ideas it brings encourage designs and forms that sparkle with originality; and, how much further your art supplies budget will stretch, too.



Some imagination, plus bits of paper and staples



Egg shells and papier-mâché make a turtle

Order Copies Today — From Your Dealer Or Direct

**FULLY ILLUSTRATED WITH WORK DONE BY CHILDREN.
SOUND CREATIVE ART APPROACH. 11 Chapters, 100 pages**

**PRICE
\$3.95**

We'll gladly send on 10 days approval.

MAIL THIS COUPON TODAY!

Davis Publications, Inc.

1111 Printers Bldg., Worcester 8, Massachusetts

Please send _____ copies of ART from SCRAP at \$3.95 each.

☐ Payment is enclosed.

☐ Please send bill.

Name.....
PLEASE PRINT

Address.....

City..... Zone..... State.....

School Address.....

LETTERS

Defense of Book Elizabeth Harrison, supervisor of art, public schools in Kingston, Ontario, Canada, writes, "It was very nice to be reviewed in School Arts, but I was sorry that Dr. Wood should, by leaving out an operative sentence, give the impression that my book, *Self-Expression Through Art*, in any way encourages 'rote teaching.' The omitted sentence reads: 'Let us assume that this is the first time paint is being used.' When the passage quoted by Dr. Wood is read in context it becomes apparent that *the mechanics only* of handling paint are being explained to beginners. This, surely, has more to do with good work habits than with the practice of art. Perhaps Dr. Wood has never come across students or teachers who have literally never held a paintbrush before, but I can assure him that they do exist, and need to be helped upon a first encounter with paint."

Editor's note: While it is our policy not to engage in debate or interfere in any way with the critical views of our reviewers, *School Arts* is very happy to print the above letter as a matter of information to our readers.

On Short Articles Sally B. Miller of Middlebury, Connecticut, writes to question the content of some of our shorter articles. While commenting favorably on the substance of our longer articles and features, she notes, "It is the shorter descriptions of things done in classrooms that bother me. What is the philosophy, the framework of art education, which justifies some of these activities? The author's philosophy is usually implied in the longer articles."

Our shorter articles are offered in the belief that *School Arts* readers are aware of the general philosophical position which guides our editorial policy. We try never to offer ideas which run counter to generally-accepted practices of art education.



Willard E. McCracken, Jr.

In these days of varying opinions as regards the role of the art educator as consultant, we often forget the point of view of the classroom teacher. Here are some results of recent study of her views.

More and more art teachers are finding themselves performing a wide variety of services above and beyond their immediate instructional roles in the classroom. Among the many roles the art teacher is called upon to play is that of the consultant. While there are a number of points of view as regards the extent to which the art educator should engage in consultant services, it is generally agreed that some kind of service in this area can be helpful in the enrichment of the total art program. As the beginning teacher may find it difficult to develop a satisfying concept of his role as consultant, it may be helpful to view consulting services from the perspective of the classroom teacher.

While most art education literature deals with consultant services with the framework of an ideal art education philosophy, there seems to be little information as regards the elementary classroom teacher's concept of the consultant role which she thinks the art teacher should play. Beyond this, art educators seem to have little insight into the real concepts which other teachers hold as regards the role of art education in the total educational curriculum. This lack of insight can only result in the development of less than desirable rapport between the classroom teacher and the art educator. Perhaps if we had a broader and more accurate sense of ourselves as others see us, we could develop richer concepts of our consultant roles in the light of new understandings about the classroom teacher's concept of her needs and her understanding of, and attitude toward, art experience as it relates to the educational process.

Richard B. Reinholtz, head, department of art, Stanislaus State College in Turlock, California, has recently released the results of the second part of a two-part study of factors which determine consultant roles in the state of California. This study was developed as part of his work as art consultant for the Merced County Schools in Merced, California. While the study is limited in that it only analyzes attitudes and practices of art consultants and classroom teachers in a single state, a review of the results may point to factors which may have relevance to conditions elsewhere. In any event, some of the results of that part of the study which surveys ideas and attitudes of classroom teachers may encourage others to examine this area on a larger scale, with greater detail and control, to determine the extent to which some of these findings are characteristic of more widely held attitudes.

A brief analysis of the more significant results of the survey may suggest points which experienced as well as beginning teachers may find interesting.

In that part of the survey which examined attitudes and ideas related to general philosophical aspects of art education, all elementary classroom teachers surveyed thought that art experience should emphasize the development of self-expression. It is interesting to note, however, that 42% of those surveyed felt a pattern could be utilized in certain situations to promote expression. In respect to this point, the study notes with scientific caution, "It would prove interesting to find out the type of patterns utilized, as all research in our field indicates that any type of pattern is very harmful to creativity."

As regards the kinds of consultant services which classroom teachers felt were most helpful to them, the survey showed an overwhelming appreciation of workshops and over half of those surveyed preferred a combination of regularly scheduled conferences for consultation purposes with opportunities for consultation on an "on-call" basis when specific needs develop.

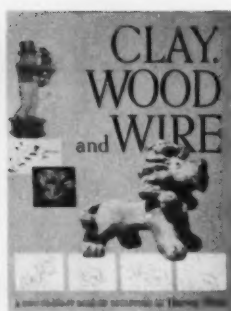
It is interesting to note that 41% of those surveyed would prefer to have a specialist teach all their art for them. On this point the study recommends further studies to determine the extent to which classroom teachers should be encouraged to conduct art experiences. Beyond this, it suggests a need to examine the reasons behind such widespread hesitancy and desire for someone else to assume responsibility for all art experience in elementary education. Certainly, art teachers should never cease their search for new knowledge and better means to enrich the total art program. This study seems a step in the right direction.

Willard E. McCracken, Jr., assistant editor of *Schools Arts*, teaches at State University College of Education, Buffalo.

beginning teacher

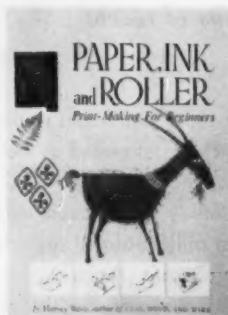
1.

how to make all kinds of sculpture — animals, figures, mobiles, masks — in many materials, from pipe-cleaners to plaster



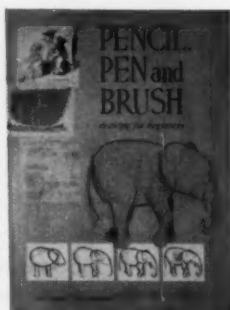
2.

print-making — from the simplest fingertip impression to the cutting of a linoleum block



3.

the basic techniques of drawing — animals, figures, heads, scenes, landscapes — and experimenting with pencil, pen and brush



by HARVEY WEISS



SCULPTOR — ILLUSTRATOR
WRITER — TEACHER

Three exciting books that take the creative approach to the practice and appreciation of art. Though step by step in their instruction, the emphasis is on developing an individual style. Each book, containing models from which to work, is dramatically illustrated with reproductions of great works of art — a book to treasure as well as to use.

YOUNG SCOTT BOOKS

Please send me a copy of

- ☐ PENCIL, PEN & BRUSH @ \$2.80 net
☐ CLAY, WOOD & WIRE @ \$2.80 net
☐ PAPER, INK & ROLLER @ \$2.80 net

to try in my classroom. Should I decide to keep it (them) I will approve your bill for payment or return the book(s) within 30 days.

Name _____

Address _____

City & State _____ S

8 West 13th St., New York 11, N.Y.

NOW! EXPRESSIONISM

produced by
Wayne Thiebaud
University of California at Davis

Newest of the series! Shows how expressionistic patterns are powerfully designed to give an almost glaring directness, how painters take liberties with conventional proportion to emphasize certain aspects, how paintings of this style attempt to show dynamic movement.

Also available:

IMPRESSIONISM
CUBISM
NON-OBJECTIVE ART

each film 16mm sound color
7 min., sale \$70, 3-day rental \$3

ORDER YOUR PRINTS TODAY!
Write for free catalog.



BAILEY FILMS, INC.
4509 DE LONGPRE AVE., HOLLYWOOD 28, CALIF.

Tyler School of Fine Arts of Temple University, Philadelphia ELEVENTH ANNUAL ART HISTORY TRAVEL COURSE

directed by Dr. Herman S. Gundersheimer, Prof. of Art History
Six sem. hours of credit (graduate or undergraduate)

THE WONDERS OF THE ANCIENT WORLD

Athens: Acropolis with the Parthenon, National Museum with its unique treasures, temples, Agora, Odeion, and the great Byzantine church of Daphni; the marvels of the Aegean Archipelago explored in a 5-day cruise to Crete and the Minoan palace of Knossos, to Rhodes, Cos, Patmos, Mykonos, Delos and Aegina; Delphi on the slopes of Mt. Parnassos, Corinth, Epidaurus, the cyclopean ruins of Tyrins, Argos and Mycenae.

THE MAGIC OF THE EAST

Istanbul: St. Sophia adorned with superb mosaics, Old Seraglio with the golden throne of Shah Ismail, the Treasury with the 6000-piece collection of Sung and Yuan porcelain; St. Irena, Sultan Ahmet, the Blue Mosque, the ancient Hippodrome and the mosaic museum; mosques of Bayazid and of Suleiman the Magnificent, old Byzantine walls, Adrianople Gate, Castle of the Seven Towers, Topkapu palace with its now accessible harem, Dolma Bagche palace, Yildiz Kiosk, Golden Horn, the Bosphorus.

EUROPE'S ART TREASURES

The Hague, Haarlem, Amsterdam, Bruges, Gent, Brussels, London, Oxford, Stratford, Paris, Chartres, Versailles, Rhone Glacier, Lucerne, Zurich, Vienna, Rome, Orvieto, Siena, Pisa, Florence, Ravenna, Padua, Venice, Milan; also (optional)—Madrid, Toledo, Aranjuez, Granada, Cordoba, Sevilla, Lisbon.

Basic Program, June 30-August 12 \$1,632
With Spain and Portugal, June 30-Aug. 21 \$1,789
New York to New York, with jet flights and incl. tuition.

Information and enrollment blanks from

Director of Summer Sessions

TEMPLE UNIVERSITY

Philadelphia 22, Pa. OR

STUDY ABROAD, Inc.

250 West 57th Street, New York 19, N.Y.

ART FILMS

Print With a Brayer (8 min. color). An interesting film which demonstrates clearly that a roller is a simple and forceful tool for producing designs. Countless effects are possible by rolling the paint-laden brayer over objects such as paper clips, string, feathers, and then rolling the design onto a receptive material.

Mosaics for Schools (10 min. color). This film is woven around a thirty-foot long by six-foot high exterior mural produced by elementary school children. In visually describing the birth of this mural the viewer is skillfully introduced to development of mural designs. Step-by-step procedure is followed: committee for ideas and approval, mural painted on paper, sample section, transfer of painting to wall and final production. Other examples of mosaics are shown.

Expressionism (6 min. color). A new forceful film for a much discussed area of art. Examples of the works of Van Gogh, Sontine, Matisse, Orozco, Tamayo and others are used to explain and demonstrate how artists actually change portrayals to reflect themselves. By carefully playing contrasts of color and movement and distortion each artist conveys his expression or feeling.

Holiday Art (6 min. color). A personal touch to this film aids its message. A first grader and his younger brother make some decorations for Thanksgiving, Christmas, St. Valentine's Day and Easter. Almost a home movie in its production, effective in its message.

These films are distributed by Bailey Films, Inc., 6509 DeLongpre Avenue, Hollywood 28, California.

Dr. H. Gene Steffen, reviewer, is the coordinator of audio-visual services for the State University of New York College of Education, Buffalo; has taught both art and industrial arts.

Harry Wood

Dr. Harry Wood, past-president of Pacific Arts, is art department chairman at Arizona State University, Tempe.

new teaching aids

Artists at Work, by Bernard Chaet (Webb, 1961, \$1.95). A handbook of traditional as well as recently popularized media, giving technical information to painters, sculptors and graphic artists, in the form of brief interviews with practicing artists. Drawing and graphics sections very sketchy. Liquid lucite, Rhoplex and polymer tempera are included, along with specialized trade-marks of individual artists (e.g. Marca-Relli's band-aid canvas collages). Author Chaet, Yale University art chairman, mixes curious bits of philosophy and workshop lore with factory recipes and folksy chit-chat. Helpfully illustrated.

The Painter's Companion—a Basic Guide to Studio Methods and Materials, by Reed Kay (Webb, 1961, \$1.95). An inexpensive and fairly comprehensive up-dating of the standard books. Covers synthetic resins, encaustic, and fresco, as well as oil, casein and pastel. Authoritative color list, rated for permanence.

The Secret of Finger Painting, by Ray Miller, Bruce Miller, Box 369, Riverside, California (1961, \$1.00). A twenty-five page pamphlet, attractive in layout, replete with advice about aprons, paper wetting, using cookie cutters, forks, corks, and cardboard—every aspect of finger painting except the *Art* in it. Nothing, either, about how to replace the old, trite curves and wiggly arabesques, useful only as manipulative experience, with meaningful art expression. Suggestions on finger-painting murals, though workable, are illustrated by a dinosaur atrocity familiar in a hundred weary classrooms. Examples of finger painting applied to scrap-books, wastebaskets, place mats are equally distasteful. But those illustrating positive and negative prints, foldovers, and the "shadows" that come from slipping thin objects under the paper before squeegeeing, are better.

How to Make Abstract Paintings, by Hugh Laidman (Viking, 1961, \$6.50). Written by a New York advertising artist, copiously illustrated with step-by-step photographs of hands and brushes at work. Mostly "projects." "Flick a brush loaded with blue paint at the paper from one direction . . . then flick the brush from the other direction . . . Pick up the original brush. Dip it in either black or blue paint,

and slap this paint through a colander . . ." Pages later he turns to sponges, fingers, rollers and just plain spilling, at one point suggesting how to rescue a near-miss: "Place a second painting surface over this and press the two together, then separate them. Frame or mat either or both . . ." He declares (page 50): "Should you find that the patterns are too restrained or contrived, you can hang a ball point pen from a string and swing it around the surface to be painted to lose all semblance of control." He then recommends breaking an egg on a piece of white paper and stirring it into spilled India ink.

Halfway through the book he begins reducing "modern art" to hobby-shop formulae. Starting with imitations of Jackson Pollack's drip and spatter technique, he next shows how to imitate Franze Kline and Soulages, then Mondrian (It's simple. You just lay the lines with masking tape and remove when dry); then Motherwell, deKooning, Tobey, Gorky, Rothko, Hartung, Mathieu, and imitators of their imitators. The author then reproduces in the back of the book works of each of these painters, where the reader may make comparisons with his own work in the do-it-yourself section.*

Contemporary American Painting and Sculpture (University Press, 1961, \$3.50). Top quality, 221-page catalogue of 10th biennial exhibition with introductory essay by Allen Weller. Not since Peter Selz, *New Images of Man*, has one volume contained so many authentic and inspired statements about contemporary American art in the artist's own words. Illustrated with black and white photo of each artist and his work, and essential biographical data. Indispensable.*

Art of Southern California-VI-Ceramics. Foreword by Jerome Donson (Long Beach Museum of Arts, 1960, \$1.00). Superbly illustrated catalogue of works by top forty ceramic artists in California. Stimulating statements by a dozen of the artists themselves. Of twenty-six pots shown in photos, most are dramatically original, some far out, all tops.

Any book review followed by a * may be ordered through the Creative Hands Bookshop, 1111 Printers Building, Worcester 8, Massachusetts.

BOSTON MUSEUM SCHOOL

A DEPARTMENT OF THE MUSEUM OF FINE ARTS

Est. 1876. Professional training with diploma course in Drawing, Graphic Arts, Painting, Sculpture, Jewelry, Silversmithing, Commercial Arts, Ceramics. 16 Traveling Scholarships. Unlimited contact with Museum collection. B.F.A., B.S. in Ed. and M.F.A. degrees granted by Tufts University. Catalog.

EVENING SCHOOL certificate course in Graphic Arts, Sculpture, Ceramics, Painting. Special courses in Calligraphy, Lettering, Interior Design and Water Color.

RUSSELL T. SMITH, Head of School
230 The Fenway Boston, Mass.

STELLA ELKINS

TYLER

SCHOOL OF FINE ARTS
OF TEMPLE UNIVERSITY

Write for illustrated catalogue:
Beech and Penrose Aves., Elkins Park
Philadelphia 26, Pennsylvania



CARNEGIE
college of
FINE ARTS

SP&P

PAINTING • SCULPTURE
DESIGN • GRAPHIC ARTS
ART EDUCATION

BFA and MFA degrees

catalog 36 Carnegie Institute of Technology
Schenley Park, Pittsburgh 13, Pa.

the art school of

pratt institute

Offering: BS in Art Education. BFA in Advertising Design. BFA in Art Education. BFA in Graphic Arts and Illustration. BFA in Interior Design. BID in Industrial Design. MS and MFA in Art Education. MID in Industrial Design. brooklyn 5, n. y.

subscribe to

SCHOOL ARTS

NAEA
SUPPORTING
MEMBER

a magazine for art educators to
help them in creative teaching
10 issues—six dollars

PRINTERS BUILDING 4 WORCESTER 8, MASSACHUSETTS

SAY YOU SAW IT IN SCHOOL ARTS



New Subscribers . . . An Opportunity!

Subscribe now to SCHOOL ARTS—the art education magazine—for a full year of 10 exciting issues and earn the chance to buy at reduced cost MURALS FOR SCHOOLS by Randall. **Both items for just \$8.98**

THINK WHAT YOU GET! Ten idea-packed issues of SCHOOL ARTS for \$6.00—filled with illustrated, "here's-how" articles, readers' columns, feature pages of art teaching help, book reviews, comments on art films **AND**

for the very special price of only \$2.98 (reg. \$5.95) MURALS FOR SCHOOLS—the book that gives the help you need for making murals in your classes.

Don't Pass Up This Very Special Offer. Fill Out The Coupon Below And Begin To Use The Ideas These Art Teaching Helps Bring You. You'll Be Glad You Did.

MAIL THIS COUPON TODAY!

SCHOOL ARTS MAGAZINE

1111 Printers Bldg., Worcester 8, Massachusetts

Special combination offer—\$8.98

Send a year's subscription to
SCHOOL ARTS
The Art Education Magazine
and a copy of
MURALS FOR SCHOOLS

School Address: _____

☐ Send my bill for \$8.98

☐ Payment enclosed

Name _____

PLEASE PRINT NAME AND ADDRESS

Street _____

City _____ Zone _____ State _____

ADVERTISERS

NOVEMBER 1961

ART AND CRAFT INSTRUCTION

Boston Museum School	80
Carnegie Institute	80
Pratt Institute	80
Study Abroad—Temple University	48
Tyler Art School	80

ART, DRAWING AND PAINTING

American Art Clay	37
American Crayon Company	Cover IV
Binney & Smith Inc.	Cover II
Milton Bradley	Cover III
Craftint Manufacturing Company	34, 38
Delta Brush	41
Higgins Ink	37
Hunt, C. Howard Pen Co.	36, 43
Lamp Products	43
Lewis Artists Supply Company	41
Talens & Son, Inc.	43
Venus Pen & Pencil Corporation	34
Weber, F. Company	45

BOOKS, MAGAZINES, FILMS AND PRINTS

Bailey Films, Inc.	48
Davis Publications, Inc.	40, 44, 46
Dr. Samuel Scholes	42
Young Scott Books	48

CERAMICS, KILNS AND POTTERY

B & I Manufacturing Co.	36
Ceramicrome, Inc.	36
Drakenfeld, B. F. & Co.	43
Seeley's Ceramic Service	41
Tepping Studio Supply Co.	41
Thomas C. Thompson	36

CRAFT MATERIALS

Brooks Manufacturing Co.	41
Dwinnell Art & Craft Supply	41
J. L. Hammett Company	42
Immerman & Sons, Inc.	41, 43
O-P Craft	41
William J. Orkin, Inc.	41
Sax Bros.	36, 42
Universal Crushed Shell Company	42
Wilhold Glues	42



THE UNITED WAY

Alice A. D. Baumgarner

Many art teachers do not fully appreciate resources which are right at hand for those who will look and see. Dr. Baumgarner suggests ways to meet needs of learners through utilization of community resources.



CERDA PETERICH PHOTO

As a part of my graduate work in education I am planning an art program for seventh, eighth, ninth grades in a new junior high school in a semi-rural area. There will be approximately 300 students. The school owns a thirty-acre wooded area adjacent to the school. We want to make full use of this "school forest." I am planning research into the effective uses of the forest in enriching the art program. Could you give me some leads as to existing junior high art curriculums for schools of this size, as well as ways that the school forest might be used in art classes? Any suggestions you might have will be greatly appreciated. Thank you very much. Ohio

You are probably finding that art guides are planned in relation to kinds of experiences adults select for pupils. Then each teacher interprets a guide according to her own interests and capabilities. A full program of art may be planned for junior high the size of yours and not be available in print. I have seen none. What is the student? What has he? What does he know that he wants? What do you want for him? Why not begin by listing the kind of art experiences you know could stimulate the students. Next arrange concepts in the order you believe to be most workable. Then look to your forest.

What a wealth of community resources you will have! What an opportunity to guide youth into the development of a significant set of values. Words describing art elements can be experienced: texture with numerous examples can be seen and touched. The student can learn through all five senses. You can get assistance from the science teachers as they teach about trees and shrubs: the bark, leaves, fruit, color, line, shape can become suggestion for designs.

One obvious thing your woodland will furnish is opportunity for sketching. Your students will need your help to learn to observe and to select. They may put the whole forest into one picture and be finished with it! Can the student really see the distinguished shape of the elm, the flow of

the willow, the form of each of the maples and the oaks as distinct from the others? Are all rocks brown and all tree trunks gray? What makes a hill different from a cliff and how do we use art material to show this? Is there difference between a ravine and a notch?

When the students have begun to really see, you may want them to make arrangements of natural materials: to design with line, or with emphasis on texture or on color. Designing with natural forms may call for use of seed pods, grasses, stones, leaves, and be organized into collage. In all of this it is important to have the students keep in mind that design is the thing. To desecrate a beautiful natural form by smearing it with glue or shellac is not aesthetic.

The same thing might be said for spatter. Design, design. Spatter is merely a technique, important only as it can be used to make an art statement of quality. Some of your students may be stimulated to make woodcuts or carve in relief or in the round. Be sure the wood has been properly cared for—thoroughly dried.

The designs for stencils and blockprints may be derived from study of natural forms—you could go in the other direction and encourage landscape architecture.

You could find help in films produced by companies such as Bailey Films, Inc., 6509 DeLongpre Avenue, Hollywood, California; International Film Bureau Inc., 57 East Jackson Blvd., Chicago 4, Illinois; and Portafilms, Orchard Lake, Michigan. You can choose a wide variety of painting where some phase of forest was the source of stimulation. How different is the treatment of trees given by Monet from that of Van Gogh, of Rousseau from Renoir, of Gauguin from Cézanne, of John Nash from John Foster, of Derain from Corot. You may want to look at the series of books published in 1960 by W. S. Benson and Company, Austin, Texas, *Our Expanding Vision*.

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.

questions you ask

Colorful Court Case

EDITORIAL



Because an account of the trial was carried on the front page of Buffalo's evening newspaper, featured in radio and television newscasts, and picked up by a wire service, I cannot deny that I was recently charged by local radar police with going forty miles per hour in a thirty mile zone. The city of Buffalo has speed zones that range from twenty-five to forty mile limits, set by the Board of Safety with approval of the State (and not actually established by the old city ordinance which I was—incorrectly, I believe—charged with violating). Speed limit signs are haphazardly and inadequately placed and do not show

in words the beginning and end of each zone. There was no speed limit sign where I entered the city, and none between that point and the spot more than a mile away where I was accused of violating the speed restrictions. All of these, and equally legitimate arguments, could have been ignored and I would have been inclined to plead guilty like the other ninety-nine percent of the people caught in a radar trap, pay the ten or twenty dollar fine, and escape the publicity that accompanies a court trial.

Artist Tagged as Speeder Makes Judge Mikoll See Red

State College Professor Contends Radar Police
Unconsciously Pick Bright-Colored Cars

Would radar police unconsciously pick on a red car?

An art professor—armed with a color chart and a seven-page brief—contended in Traffic Court today that they would.

He is Dr. Kenneth Winebrenner, 53, of 400 Woodland Dr., Town of Tonawanda, who acted as his own attorney on a charge of speeding 40 mph on Main St. He is a professor of art in the State University College of Education.

The chart of 20 blocks of color—one red—duplicated the approximate colors of cars in four lanes of traffic Sept. 12, he told City Judge Ann T. Mikoll.

"Reds and oranges are known as advancing colors," he said.

"Blue and greens are receding colors."

"It's a principle of architecture, home decoration and advertising design known long before radar."

"A wall painted red jumps out at the viewer but one painted blue recedes," he continued.

"I submit that I was the only red car coming through," Dr. Winebrenner emphasized. "You would instinctively call for the red car."

The professor, who said he entered the city on Englewood Ave., also contended the entrance was not posted for speed.

Judge Mikoll reserved decision until Oct. 13.

There were two reasons for my contesting the charge. I did not believe myself to be guilty and felt that it would be just as untruthful to plead guilty to an offense I did not commit as it would be to plead innocent of a charge of which I may have been guilty. But what really set me off was the fact that there were four busy lanes of traffic, two in each direction, at the point where I was stopped. If I had been going forty and the cars in front of me were going a legal thirty, there would have been a collision in two seconds. Thus all were equally guilty or equally innocent. The Buffalo radar police use a single radar instrument which converts the radar impulse through a mechanical device calculated to show the speed at the infinitesimal fraction of a second required for the radar reflection to reach the instrument. The driver actually goes less than the thickness of paper at the speed that is indicated by the signal, and there are no measured distances as is normally required when one is charged with speeding.

The courts and the public—especially those who have not yet been caught in the trap—seem to have a faith in the reliability of radar that may not be justified in view of various factors which can affect the readings. What the average citizen does not realize is that there are human factors of interpretation involved. The radar beam extends about 150 feet to the rear of the radar car and about forty-eight feet wide. In that space there may be ten or fifteen cars. The radar operator must decide which of the cars is guilty of the speed indicated. My contention that created all the publicity was that the radar operator would be unconsciously attracted to the car that stood out conspicuously by reason of color and other variations with the surrounding cars. In this case a shiny red car was picked from a group of cars that were dull or receding in color like blues and greens. The newspaper clipping at the left tells the story, except for the fact that the judge (intelligently) rendered a verdict of "Not guilty."

Because so many high school art classes and driver education classes have followed this case, it seemed to be worth the telling. And I hope you will forgive the immodesty in stating that I acted as my own attorney because my lawyer friends told me radar charges could not be beaten under existing conditions. This does illustrate the importance of color in our daily lives, something which may not be emphasized enough since the color wheel has been discredited.

D. Kenneth Winebrenner

BUFFALO EVENING NEWS, OCTOBER 4, 1961



Creativity in Action!

Give a youngster a block of clay. Let her pinch it, pull it, pound it. Coax her a little, guide her a little. First thing you know, a rabbit takes shape! That's creativity in action. To help youngsters be creative, give them the best materials in creation: Tru-model Clay and other fine art materials from Milton Bradley. It pays.

MILTON BRADLEY



SPRINGFIELD 2, MASSACHUSETTS

Perfectly matched...



The sweetest colors in the world come from PRANG!



Call your favorite School Supply Distributor today!

THE AMERICAN CRAYON COMPANY SANDUSKY, OHIO NEW YORK

